SCRAP BOOK

MUSIC SECTION

WOMENS CLUB OF ARCADIA

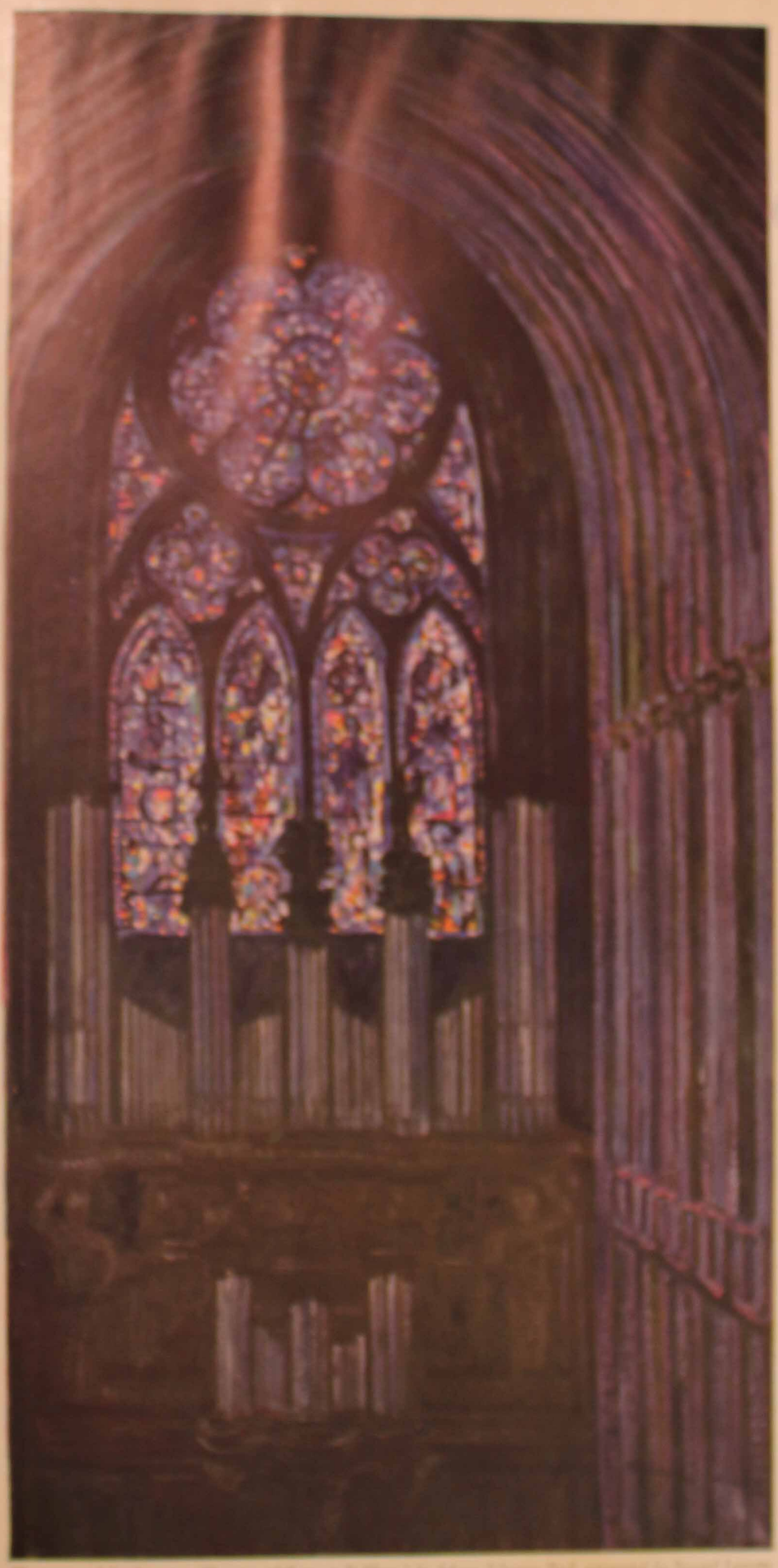
1941-1942

BY

GEORGA H. SPRAGINS

CLIPPING CHAIRMAN

AND MEMBERS



Sanctuary

LOCAL NOTICES

Music Section

The first meeting of the Music Section of the Woman's Club will be held on Tuesday, October 14, at 12:30 o'clock, in the clubhouse. A short musical event for a roll call will be followed by the study of American folk music, including the territory from Plymouth Rock to Bunker Hill. Study will be illustrated by folk songs and Mrs. Helen Lumpkin, chairman, will preside.

The speaker of the day will be Mrs. Charles Currey from the Pacific Coast Musician who will give book reviews on the latest musical publications.

Club Music Section To Hear Reviewer At First Meeting

Mrs. Charles Currey, of "The Pacific Coast Musician," will review a number of late books of interest to the music-minded at the first fall meeting of the music section of the Arcadia Woman's club, Tuesday in the solarium of the clubhouse, beginning at 12:30 p.m. with dessert.

"Folk Music from Plymouth Rock to Bunker Hill" will be the subject of the day's study and it will be illustrated by the singing of typical songs.

Members will respond to roll call with a musical event of interest. Mrs. Helen Lumpkin will preside.

Mrs. Lumpkin Heads Music Conference

Plans were made to encourage the study of American music in Women's clubs of the Los Angeles district federation at the district music conference held recently in Los Angeles. Mrs. Helen Lumpkin, of West Arcadia who is district music chairman presided and introduced Mrs. Adna Smith Flo, state music chairman, who was a speaker on the program.

A number of new club choruses have been formed, it was reported. Arcadians attending the conference were Mmes. Florence Anderson, Helen Zinn, Caroline Ganther, Janet Crane and Anna Lumpkin.

TION TO K SONGS

Songs will provide ly in the Music Section of the Arcadia Woman's Club this season. Tentative plans for a winter of interesting meetings were made at the first meeting of the section executive board held at the home of Mrs. Janet Crane, 1136 Arcadia avenue, Friday.

Non-section member-speakers will talk on musical subjects at each meeting of the section which will begin the fall routine Tuesday, October 14th. Mrs. Charles Currey, editor of the Pacific Coast Musician, will be the first on the winter bill of fare. She will review a late book depicting musical personalities.

Mrs. Crane served tea at 2, assisted by section chairman, Mrs. Helen Lumpkin. Mrs. Lumpkin has recently been appointed as music chairman for the district.

The executive board includes Mesdames Alice Moss, Helen Zinn, Caroline Ganther, Lillian Ross, Florence Anderson, Lucile Sabin, Georgia Spragins, and Catherine Mundy.

NS SYMPHONY SEASON

Before a large, enthusiastic audience, the San Gabriel Valley symphony orchestra played a well-studied program Tuesday evening in the auditorium of the Monrovia-Arcadia-Duarte high school, with Harold Scott directing.

The concert, perhaps the finest performance in the history of the orchestra, opened with von Weber's romantic "Oberon" overture.

Beethoven's "Symphony No. 5

Thursday, June 5, 1941

Jascha Gegna's Youth Orchestra Rated High By Musical Critics

The premiere performance of the Arts Guild Concert orchestra in Sierra Madre Saturday night proved without a doubt that here was a musical group deserving community support and recognition. The concert in every respect was tops and is one that any group of music lovers would enjoy wholeheartedly.

Although the group of young people had practised but for a short time, Director Jascha Gegna was able to bring forth a finished performance of the Mozart Symphony as well as the Rossini overture.

Miss Helen Swaby, concert violinist, brilliantly executed the "Scenes de la Czardas" by Hubay and was roundly applauded also for her second number, a Chopin nocturne.

Her encore number, a Spanish California folk song, caught most charmingly the spirit of all Spanish folk music.

At the intermission, Director Gegna was presented with a gift of a baton by the orchestra. President Alfred James Dewey gave a brief speech praising the work of the group.

The success of the orchestra is probably due in part to the superior training given these young people by their director. Mr. Gegna is constantly playing with the greatest conductors in the world today and imparts to his students his knowledge gained first hand.

His motive in forming the group was to give orchestral experience to young people. In building an orchestra in this community he feels he is developing the cultural assets of the region with which he is associated.

NATIVE AMERICAN FOI PRODUCTS OF OLD SOU OF STUDY AT MUSIC SE

The fallacy that America has no native folk songs was thoroughly exploded Tuesday in the minds of a number of members of the music section of the Arcadia Woman's club. They discovered that folk music, arising from an actual need of the people, had spontaneous birth in the old South, the seat of American musical culture. The first opera and the first musical society, St. Cecelia, also were products of the South.

Sudden death, by accident or intention, vied with love for folk song themes, even as in newspapers of the present day.

Mrs. Charles Currey, guest speaker, reviewed a number of books, fascinating to music lovers, including among her selections "History of Musical Instruments" by Curt Saches, ex-curator of musical instruments in Berlin; "Living Musicians," a comp Davi derso companist; "Life of Emma Thursby," a pleasant picture of America 75 to 100 years ago, and "People of Note," satirical doggerel by Laurence McKinney with illustrations by Gluyas Williams.

"History Sings," by Hazel Huncella, revealed that "Yankee Doodle," formerly a song of the British soldiers, was surrendered by Cornwallis along with his army and his sword.

Mmes. Helen Lumpkin, Georgia Spragins, Louis Bon Eske and Leilah Beynon sang old folk songs, with Mrs. Florence Anderson at the piano.

Hostesses for the day were Mmes. Alice Moss, Carolyn Ganther, Helen Lumpkin, Ester Hough, Lilian Ross, Helen Zinn and Miss Janet Crane.

Chairman Helen Lumpkin presided.

Local Musician In Program In City

Florence Anderson, violinist of West Arcadia, with Lucille White, cellist, and Virginia Boardman, pianist, playing in trio, were a feature of the Los Angeles district music conference of the Federated Women's Clubs of California Monday. West Arcadian Helen Lumpkin presided.

Gladys Penne, who sang in the San Gabriel Opera company's recent production of "La Traviata," the Mission trio, and the Tuesday Afternoon club of Glendale were among the performers on an excellent program. Vice-chairman Claire Imhoff related the stories behind a number of well-known hymns.

Swaby ... ty has an orchestra, a director, a perfect setting and an interested audience? This youthful group have received offers from other communities in the valley. Let's claim them here and now.

* *

Club Group Plans Novel Theatre Party

The music section of the Arcadia Woman's club has chartered the Gateway theatre, on the corner of Sunset and Santa Monica boulevard in Hollywood, for the evening of March 27. A command preformance of "Ignorance Is Bliss" will be staged by the actors in the Little Theatre group, for sectionites and their friends. Only 120 can be accommodated in the theatre; so tickets are at a premium. Anyone wishing to attend must get tickets immediately from Mrs. Helen Lumpkin, section chairman, or a member of the section.

Refreshments will be served after the preformance and there will be community singing and fun during intermission.

ARCADIA MUSIC SECTION PLANS THEATRE PARTY

The music section of the Arcadia Woman's Club has chartered the Gateway Theatre, on the corner of Sunset and Santa Monica boulevard in Hollywood, for the evening of March 27. A command performance of "Ignorance Is Bliss" will be staged by the actors in Little Theatre Group, for sectionites and their friends. Only 120 can be accommodated in the theatre, so tickets are at a premium. Anyone wishing to attend must get tickets immediately from Mrs. Helen Lumpkin, section chairman, or from a member of the section.

Refreshments will be served after the performance and there will be community singing and fun during intermission.

POET COUNTERPART OF FAMOUS MASTERS OF MUSIC DISCUSSED AT WOMAN'S CLUB MUSIC SECTION MEET

It was no coincidence that the first great outpouring of independent American song happened at the time of the Revolution; song furthered the cause of liberty, it was disclosed to Arcadia Woman's club music section members meeting last week at the clubhouse. Mrs. Le Roy Anderson directed the study hour.

Songs against taxation without representation were printed as broadsides and widely distributed. The Tories did a bit of singing in their turn, threatening destruction to the rebels.

The songs of both parties were sung to tunes of British origin until William Billings, a tanner's apprentice, began to scribble tunes on cow hides with chalk.

Mrs. Roy V. Nye, of the adult education staff, assisted by Mrs. Aileen Adams, pianist; Mrs. Ruth H. Danforth, reader, and Miss Margaret Bedouin, soprano, compared music to poetry and found marked similiarities between works of well-known exponents of each art.

She compared Beethoven with Shakespeare in universality of appeal, in the use of humor, tragedy and romance. Mozart and Spencer were similar in their quaint, classic, naive, and spritely treatment; theirs was music, not emotion; poetry, not life," she said.

Schubert and More shared a love of melody, one set words to music, the other wrote words for delightful airs. Shelley and Schumann, the poets' poet and the musician's musician, shared a cultural background. Mendelssohn and Longfellow produced works equally graceful, tender and thoughtful.

Mrs. Helen Lumpkin presided and the hostesses for the day were Mrs. A. E. Ballow, chairman, and Mmes. E. E. Balling, Charles Bon Eske, F. A. Blethen, Le Roy Anderson, G. H. Barngrover, and C. G. Babcock.

MRS. LUMPKIN ATTENDS CONFERENCE TUESDAY

Mrs. Charles Lumpkin, 430 Naomi avenue, went to Independence on Tuesday, where she attended an all day conference held by the District Federation of Woman's Clubs. Mrs. Lumpkin is district chairman of music and took an active part on the program. She was accompanied by Mrs. C. H. O'Neal, district president, of Los Angeles, Mrs. Augusta Dunaway, state chairman, and Mrs J. F. Mayes, who were also speakers on the program.

Here and There

By TIM R. HOFF

In attendance at the County Federation Convention in Independence, Calif., last Monday, were Mrs. Helen Lumpkin district chairman, Mrs. C. H. Oneal, president; Mrs. P. H. Norman, Red Cross, and Mrs. Augusta Dunaway, state chairman of Institutions, each of whom creditably bore their part in the featured program. Mrs. J. F. Mayes of the Welfare work, was also present. The Red Cross report announced 9,000 hours spent in the work.

Mrs. Lumpkin attended the S. Pasadena Women's club on Tuesday, speaking on music. She was noted again at the U. S. O. hut Thursday evening, together with Mrs. Louise Bon Eske and their two daughters, as hostesses for the evening to the soldiers. It reawakens belief in human kindness to visit that well stocked hut.

Mrs. LeRoy Anderson spent Monday aternoon at the San Gabriel Women's club as a member of the Mission Stringed Trio, featured on the interesting program. Son Bob Gale used his camp pass for a day at home.

Mrs. Chas. Hoover attended the month's conference of the district Californa History and Landmarks Section, gaining much from the speaker, Mrs. Oscar Elvrum.

Believing that a change is good for everyone, the Reynolds-Rubottom family has sold their home on Longden, and moved into the newly selected and recently built home at 717 Cortez road, Santa Anita Village, Feb. 16th.

Alice Ehlers, foremost harpsichordist of the day, is Austrian by birth and came to this country trailing an enviable European reputation in her wake. The renowned music critic of the New York Times, Olin Downes, writes, "Miss Ehlers has, as a harpsichord player, every desirable quality, including precision, capacity to sing a phrase, which is as conspicuous as her clean articulation, taste, and a temperament, which carries everything before it. In this writer's estimate, she is the most accomplished and gifted performer on the harpsichord that he has heard." If you want to hear Bach's, Haydn's, Mozart's piano music the way old masters meant it to be played, you have to hear Alice Ehlers on her harpsichord.

Ary Van Leeuwen, one of the world's greatest flutists, who has made many concert appearances with Miss Ehlers, will be the assisting artist.

This concert will be held in the ball room of the Huntington Hotel in Pasadena.

Helen Swaby To Play For Clubwomen

Miss Helen Swaby, violinist, will be one of three artists to appear on the musical program at the district music conference of the Federation of Women's clubs in Los Angeles January 26. Miss Swaby has her studio or music at 673 Naomi avenue.

Polly Pruter, contralto soloist at the Wilshire Methodist church, will sing, and Arthur Carr, composer for piano, violin and voice, will play some of his own compositions.

Guest Artists Changed For Symphony Meet

Conflicting dates are responsible for the change of soloists to appear in the high school auditorium Tuesday evening of next week when the curtain rises on the first concert of of the 14th season of San Gabriel Valley Symphony orchestra.

Pietro Gentile, who had been engaged as guest artist, will sing at the second concert in March, and in his place will be Swlvain Robert, baritone, former singer in Opera Comique, Paris. Also appearing as guest artist will be coloratura soprano Leta May, who has sung with the Chicago Civic and Grand Opera company. They will sing solos and opera arias accompanied by Matilda Barsha.

Piano Classes Will Sew For Red Cross

Mrs. Mary Howard, teacher of the adult piano classes of the local high school, announces that Red Cross sewing will now be done in all her classes. Anyone wishing to participate is cordially invited. Piano instructions will be given to those who wish them. The classes are held each Tuesday morning from 9 o'clock to 12 noon, and on Thursday afternoon from one to four o'clock at the home of Mrs. Howard, 53 Bonita street. Anyone wishing to donate pieces suitable for quilts, please call Mrs. Howard, Atwater 7-1558, and arrangements will be made to call for them.

Mrs. James Stoker attended Reciprocity Day at the Pasadena Study club last Thursday. A fine program and luncheon were enjoyed. Mrs. P. E. Willis represented Mrs. C. H. Oneal, District president, who was unable to attend.

In place of the regular Music Section session on Feb. 10, members are invited to bring their husbands to a "sing" at the LeRoy Anderson home, 474 West Duarte road, on the evening of February 13, at 7:30 o'clock.

Mr. and Mrs. Bert Rubottom and sisters, the Misses Eva and Florence Reynolds, motored to Hemet last Thursday and visited relatives.

Music Section Holds First 1942 Meeting

The first meeting of the new year of the music section of the Woman's club will be held on Tuesday, Jan. 13th, at 12:30 p. m., in the solarium of the club house.

"Thar she blows," a study of early American sea songs and chanteys will be conducted by Mrs. Lucile Sabin.

Speaker of the day, Mrs. June Webster, former district music chairman, has chosen as her topic Music in the Bible.

The new piano presented to the club as a Christmas gift, by the music section, will be used for the first time, when Mrs. Claire Imhoff, soprano, and Mrs. Kathleen Birnbaum, pianist, will entertain the section.

Refreshments will be served by the hostesses of the day.

Seasons Greetings

And music, too - dear music! that can touch
Beyond all else the soul that loves it much . .
Now heard far off, so far as but to seem
Like the faint, exquisite music of a dream.

Thomas Moore

Mabel L. Nye

MUSIC SECTION TO HEAR MABLE NYE

The monthly meeting of the Music Section of the Womans Club will be held on Tuesday, Noovember 4th, in the solarium of the club house at 12:30 p. m.

Guest speaker of the day will be Mrs. Mable Nye, directo orof the Mothers Chorus has chosen as her topic "The Similarity between poetry and music," and there will be three guest artists with her. "In freedom we're born," is the folk music study oof the day.

Members of the music section of the Woman's club were royally entertained Friday evening, Feb. 1 at the Le Roy Anderson home, 474 Duarte road. After an evening of music, dainty refreshments were served by the hostess.

Woman's Club Well Represented At Christmas Breakfast

Twenty-four Arcadia Woman's club members attended the Los Angeles district federation's Christmas breakfast Tuesday held at the Town and Gown foyer on the U.S.C. campus.

West Arcadia artists, Helen Lumpkin, soprano, and Florence Anderson, violinist, were featured performers in the Christms pageant which was the major part of the program. The pageant, "The Guiding Star," showed the story of Christ's nativity and was in six episodes, the prophecy, the fulfillment, the shepherds, the three kings, the miracles and the adoration.

The Arcadia breakfasters, the largest delegation from any club represented, sat at a long holly-decked table directly in front of the stage.

Christmas carols sung by the 600 women present, directed by Mrs. Lumpkin, who is district music chairman, were an impressive part of the Yuletide ceremony.

Stoker, D. Balling, C. Bon Eske, C. Lumpkin, S. Lumpkin, E. Hough, C. Harrison, E. Harpole, W. Glover, G. Spraggins and several guests. The music was most appreciative and well presented.

Mmes. Steven Craig, K. C. Zinn, A. S. Brunton, M. D. Cooperidr, Clarence Crane, Ross Babcock, B. O. F...

MRS. LUMPKIN FEATURE IN CHRISTMAS PAGEANT

On Tuesday the music and drama sections of the Los Angeles district of California Federation of Woman's Clubs, presented "The Guiding Star," a pageant of the nativity, at the Town and Gown on University of Southern California campus. Around 600 women viewed this beautiful pageant and responded to its spiritual significance.

Mrs. Helen Lumpkin of Arcadia district music chairman, sang the soprano solo "O Jerusalem," and in the duets "We Three Kings of the Orient Are," "Nazareth," and "Ave Maria," Florence Anderson performed beautifully on her violin. Nearly 30 Arcadia women were present at a specially reserved table.

Much credit is due Mrs. Lumpkin for the success of this pageant.

with Catherine Mundy

On Monday evening, Helen Lumpkin, despite her many public appearances, left home with what is commonly known as "shaky knees" as she went into Los Angeles to speak before the Dr. Mary Carr Moore Manuscript Club on "Encouraging the American composer."

This club is made up of the finest composers in Southern California, with Dr. Moore herself being considered the outstanding woman composer of our day. Helen's trepidation can be understood, however, judging by the amount of autographed music she returned home with. The evening was a great success.

...gram, was a violin solo by Mrs. Anderson and Mrs. F. A. Blethen and Mrs. Milo Sabin, delighted with a piano duet.

After an hour or more of warbling, the 40 men and women present decided that refreshments wouldn't be half bad, and as a result, doughnuts and coffee were served.

Assisting the hostess were Mmes. S. W. Mundy, Eugene Harpole, Charles Hoover and Bert Morris.

The gathering was such a success and created so much interest that the group may consider holding another such event in the near future.

Origin Of American Folk Songs Traced At Music Section Meet

A feeling of the spirit of early America hovered over the solarium of the Woman's clubhouse on Tuesday afternoon, October 14, when members of the Music Section met for their first session of the year. Mrs. Helen Lumpkin, chairman of the local section and District Federation chairman presided.

Baskets of fall fruit provided a picturesque setting as the group studied folk music of the early American settlers and sang ballads of that period. It was learned that folk music arose from an actual need of the people for their own songs, and that it tells a story like an opera or a symphony. It was also brought out that America is overflowing with native songs, and that she has sung them through every stage of her evolution.

A quartette composed of Mmes. Helen Lumpkin, Georgia Spraggins, Louise Bon Eske and Leilah Beynon, sang a number of folk songs composed by William Billings, the earliest known composer of American folk music.

Later in the afternoon, Mrs. Charles Currey of the Pacific Coast Musician gave unusually fine reviews of several musical books which were of much interest to the section. In Carl Sach's "History of Earliest Musical Instruments," the development of musical instruments from their earliest stages of tree trunk drums up to the percussion instruments of our modern orchestras; from the lute recorded in Mesopotamia in 2000 B. C. to the modern guitar, proved that musical instruments are not invented, but evolved from each other. In the "History of Sing" by Hazle Huncella, the fact was brought out that "Yankee Doodle" was an English song widely sung by the British Army until the surrender of Cornwallis when the song also was surrendered to the Americans.

Refreshments were served by Mrs. Harvey Moss and her committee, Miss Ruth Evans, Mmes. Jane Crane, Caroline Ganther, Helen Lumpkin, Esther Hough, Lillian Ross and Helen Zinn.

Members of the section were reminded to attend the music conference to be held October 27 at Federation headquarters, 2102 South Hobart, in Los Angeles.

This year, January 13th is a lucky day for the Music section of the Women's club in the solarium of the club house on that date at 12:30 sharp. The district chairman, Mrs. Helen Lumpkin, will preside, and interest is assured throughout by the fact that Mrs. Lucile Sabin will conduct the subject, "Thar She Blows," a study of early American sea songs and chantneys. "Music in the Bible" will be presented by former district music chairman, Mrs. June Webster. Community singing will be a joy, led by the recent gift, a piano. Hostesses for the day will be Mesdames Eve Brandes, Betty Craig, Janet Crane, Marcia Crellin, Ethel Frentress and Miss Ruth Evans, who will serve refreshments.

Music Section Studies Revolutionary Period

Already possessed of a record of achievement in interesting programs, the November fourth meeting of the Music Section of Woman's Club added more lau to that record.

Study of the day, "In fre we're born," embraced the peri the Revolution during which pendent American songs greatl stered the morale of the col Many of these were satirical ances set to music, as the "L Song" by John Dickinson, and religious song, "Chester," by William Billings, the Boston ner who scribbled tunes on cowhide with chalk.

Guest speaker, Mrs. Mable Nye, enthralled her listeners with her treatise on the similarity of poetry and music, and her comparison of the great composers with the great poets. Among her illustrations were Bach and Milton who were alike in symmetry of tone and warmth of pulsing life; Beethoven and Shakespeare, both twin giants of music and literature; and Mozart and Spencer who displayed qualities of quaintness and naivety.

Mrs. Nye was assisted by Mrs. Bradford, reader; Mrs. Adams, at the piano; and Miss Margaret Beduoin, soprano. Dessert luncheon was served by members of the refreshment committee.

The Music section on January 13th proved as lucky for the members as anticipated, thirty odd present testifying to the interest felt and profiting by indirect contact with the Sea and the Bible through their interpreters, Mrs. Lucile Sabin and Mrs. June Webster, each of whom gave a scholarly presentation of her theme. Chantneys, themselves, epitomize the sea, and "Blow Him Down," "Shenandoah," and others were sung with gusto and a feeling that "sea legs" were needed to maintain balance. Mrs. Webster took her audience back through the centuries, proving that music has ever had its influence on succeeding generations, beginning with the sacred and now almost dominating the social and secular; extremes noticeable in the lighter now, as in "ye olde days" it was heavier and solemn. Community singing with Mrs. Le Roy Anderson at the piano, was relaxing. Two of Mrs. Lumpkin's fellow district chairmen were featured with great success. Mrs. Claire Imhoff, vocalist, and Mrs. Kathleen Birnbauf, pianist, both giving numbers from American composers.

Mrs. Lumpkin announced her next music conference at Federation headquarters, Hobert and 21st streets, Los Angeles, for the 26th from one to three p. m. with Arthur Carr, artist composer, and Helen Swaby, violinist. Those interested are welcome.

Music Section Studies Bible And Sea Music

A chorus of 4000 voices sang in Solomon's famous temple of old members of the music section of the Arcadia Woman's Club learned Tuesday at their meeting. Mrs June Webster, past district music chairman, speaker of the day, chose "Music in the Bible" as her subject.

"Music as used by the Hebrews was borrowed in large part from the earlier Assyrians and Egyptians and adapted to their needs in religious services and in war making," she said. A trumpet made from a ram's horn for religious purposes, or of brass for war is still used in Jewish temples. It was learned that Christians chanted softly and without instruments while in hiding in the catacombs during persecution.

"Thar She Blows" titled the club study of sea chanties led by Mrs. Milo Sabin. Chantey singing was not an American invention, but was used in the days of the Romans, it was noted. For'castle songs were purely for entertainment and included ballads, patriotic and vaudeville songs brought from shore and adapted. The songs America added to the store came from the American Navy and had definite Irish and Negro folk-song flavor. Claire Imhoff, contralto, and Kathleen Birnbaum, of Rosemead, gave an enjoyable program of vocal and instrumental numbers.

Refreshments were served by the hostesses of the day.

FLORENCE ANDERSON, VIOLINIST, HAS LONG LIST OF ENGAGEMENTS

Not so long ago, three talented musicians decided to meet occasionally and practice together just for the joy of expression. Today, that group has a growing list of engagements.

Mrs. Florence Anderson, of Duarte road in West Arcadia, is the violinist; the other members of the trio are Mrs. Virginia Boardman of San Gabriel, pianist, and Mrs. Lucile White, also of San Gabriel, 'cellist.

On February 10 they gave a program for Chapter EP, P. E. O., San Gabriel; February 17th, Shakespeare club, Pasadena; Arcadia Woman's club, February 18th; Chapter CU, Whittier, Feb. ruary 24th; February 27, San Marino; March 4, Alhambra Woman's club.

Mrs. Anderson attended the American Conservatory of Music in Chicago on a scholarship, and studied for a year and a half in Oslo, Norway, under Gustav Fr. Lange, who was assistant Concertmaster of the National Theatre orchestra in Oslo.

LOS ANGELES DISTRICT, CALIFORNIA FEDERATION OF WOMEN'S CLUBS
YULETIDE BREAKFAST - DECEMBER 16, 1941

The spiritual significance and true meaning of the Pageant will be more keenly felt if there is no applause.

A PAGEANT OF THE NATIVITY

"THE GUIDING STAR"
by
Esther Willard Bates

Mrs. Grace R. Shoop,..General Director
District Drama Chairman
Mrs. Helen M. Lumpkin,..Music Director
District Music Chairman

Assisted by District Chairmen:
Mrs. Estelle B. Balch,.....Art
Mrs. Henry D. Schultz,.....Bible
Mrs. Wm. Stonesifer,.....Handcrafts

FIRST EPISODE.....THE PROPHECY

Isaiah, kneeling, Roxanna B. McCartney
Hosea,bowed in prayer,..Dorothy Matson
Micah,scanning horizon,Hallie Kaczmarek
Angel of the Star,.Mrs. M. M. G. Tyler

SECOND EPISODE.....THE FULFILLMENT

Mary,.....Mrs. Idonna Sage
Joseph,.....Mrs. Henry W. Ralston
Two Baby Angels,...Susan Kirchner, at head of manger; Juana Young at foot.
Six Guardian Angels, left to right:
Mrs. Dee Delaney, Mrs. W. C.Cloghorn,
Mrs. George Lewis, Mrs. J.C. Merrill,
Mrs. Claire Imhoff, Mrs. F.S. Miller
Angel of the Star.

THIRD EPISODE,.....THE SHEPHERDS

Eldest Shepherd,.....Mrs. A. H. Todd
Young Shepherd,.....Mrs. M. F. Foley
Boy Shepherd,.....Mary Kay Kirchner

FOURTH EPISODE,.....THE THREE KINGS

First King, with crown, Mrs. Robt.Bass
Second King, with frankincense.....
....Mrs. June Webster
Third King, with myrrh-Mrs. P.L.Fuller
Nubian Slaves,.....Mrs. John Barta,
Mrs.Marie Sage, Mrs. J.Stinson Young
Mystic Angels,.....Mrs. J. C. Portlock,
Mrs. B. C. Diaz

FIFTH EPISODE,.....THE MIRACLES

Angel of the Star and The Baby Angels
The Guardian Angels
Crippled Boy,.....Robert Lumpkin
Blind Girl,.....Mrs.Douglas Howe
The Beggar,.....Mrs.Nora Hickman
The Leper,.....Mrs.Dorothy Salsbury

SIXTH EPISODE,.....THE ADORATION

Tableau

The curtains will be drawn for a moment, please keep seated; curtains will be parted and the Chorus will appear singing the last carol.

My sincere appreciation to the cast who were so loyal in giving their time for rehearsals; to Mr. Wm. Robertson of Pomona College,who furnished and operated the beautiful lighting effects; to EdwardsBros. Colonial Mortuary for the palms rented by them for our use through their Publicity Director, Nellie Marie Mason, whom we wish to thank for her assistance; to A.A.Schnierow for the stage decorations; to the Birkel-Richardson Music Co. for the use of the Everett Orgatron; and to everyone else who assisted in any way; thanks again!

MRS. GRACE R. SHOOP, General Director.

MUSIC PROVIDED BY:
Huntington Park Woman's Club Chorus, under the direction of,.....J. Arthur Lewis
Accompanist,.....Helen Rice

Helen M. Lumpkin,....Soprano
Kathleen Bandel,...Contralto
Florence Anderson,.Violinist
Ellen Jenkins,.....Organist

Prelude.....Organ
Soprano solo....O, Jerusalem by Dudley Buck
Chorus..Awake, Awake, O Zion by George Rosche

Chorus,.....Away in a Manger by Martin Luther

Chorus,..Glory to God in the Highest- by Pergolesi

Chorus-Song of the Shepherds by Jungst

Duet.....We Three Kings Of Orient Are..by Hopkins

Duet.....Nazareth,by Gounod

Contralto Solo..The Virgin's Lullaby..by Dudley Buck

Violin and Organ..
Ave Maria, by Bach-Gounod
Chorus..The Miracles from the Dream of Mary...by Gounod
Chorus...Glory to God in the Highest- by Pergolesi

Chorus,.....Adeste Fideles

THE EIGHTH ANNUAL BACH FESTIVAL

ARTHUR LESLIE JACOBS, CONDUCTOR

NOVEMBER 13, 14, 15, 1941

A presentation of the Cathedral Choir of the First Congregational Church of Los Angeles

I—Thursday Evening, November 13 . . . . at 8:15

Cantata No. 80, "A Stronghold Sure", for chorus and soloists
Ferne Sayre, soprano — Julian Lieban, tenor
Trudie W. Troy, contralto — Frank Pursell, bass
Cathedral Choir with Lewis Eldridge, organist
Arthur Leslie Jacobs, conductor

Suite No. 3, for cello alone — Alexander Borisoff, cellist

Cantata No. 169, "Gott soll allein mein Herze haben", for contralto
Iris Sievwright, contralto — Clare Bruns, piano

Gavotte and Air, for cello
Alexander Borisoff

A group of Chorals sung by The Cathedral Choir

II—Friday Evening, November 14 . . . . . at 8:15

Robert Elmore, organist of Philadelphia
St. Luke's Choristers, Wm. Ripley Dorr, conductor

Prelude and Fugue in E minor
Cocerto in E flat major

Prelude and Fugue in D major
Mr. Elmore

Two Chorals—At thy feet
Out of the depths
St. Luke's Choristers

Toccata, Adagio and Fugue in C major

Three Choral-Preludes—
Come Thou Savior of our race
In dulci jubilo
Christ lay in death's prison
Mr. Elmore

Two Chorals—My heart ever faithful
Up, up! my heart with gladness
St. Luke's Choristers

Passacaglia in C minor
Mr. Elmore

III—Saturday Afternoon, November 15 . . . . at 4

English Suite in A minor, for piano
Ralph Pierce, pianist

Sonata No. 2, for viola da gamba
(transcribed for viola and piano by Cecil Bonvalot)
Cecil Bonvalot, violist and Lili Bonvalot, pianist

The Coffee Cantata
Ferne Sayre, soprano — Julian Lieban, tenor
Merwyn Dante, bass — Clare Bruns, pianist

Organ Choral Prelude, "Now is the old year passed away"
(transcribed for viola and piano by Alex. Barjansky)

Sonata in G major, for violin and figured bass
(transcribed for viola and piano by Cecil Bonvalot)
Cecil and Lili Bonvalot

Italian Concerto, for piano
Ralph Pierce

IV—Saturday Evening, November 15 . . . . at 8:15

Mass in B minor
Ferne Sayre, soprano — Julian Lieban, tenor
Frances Pond, soprano — Carol Baumgart, contralto
Merwyn Dant, bass
Bach Festival Orchestra
Sylvain Noack, concertmaster
Ernestine Holmes, pianist
Lewis Eldridge, organist
The Cathedral Choir
Arthur Leslie Jacobs, conductor

All performances of the Bach Festival are held in the First Congregational Church, Sixth and Commonwealth in Los Angeles.

There is no admission charge for any of the concerts. Offerings however are taken during each program.

The Bach Festival is carried on primarily by the financial support of two classes of annual membership in the Bach Festival Foundation—

Patron — $9.00 (includes four seats in the reserved section for each of the four programs)

Associate — $5.00 (includes two seats in the reserved section for each of the four programs)

Seats will be held during each entire concert.

Names of all members of the Bach Festival Foundation are printed in the Festival Program book.

Music Section Will Meet Tuesday

Members of the music section of the Arcadia Woman's club will meet promptly at 12:30 in the solarium of the club house, Tuesday, March 10. The program will be in charge of Mrs. George Spragins and Mrs. Ethel Frentress. A round table of newspaper clippings of musical interest will follow the luncheon.

Hostesses for the day will be Mrs. Fannie Needham, Mrs. B. Rubottom, Mrs. M. Trew, Mrs. G. Thomas and Mrs. Kennett.

There will be a half hour of community singing during the meeting. Mrs. Helen Lumpkin, chairman of the section will preside.

The section is planning to take over the Gateway Players Theatre, corner of Sunset and Santa Monica Boulevards, Los Angeles, on Friday, March 27. Each year the section does something to raise money and the theatre party will be this year's venture.

The plays given here are very clever and the building with it's patios and a quaint California atmosphere lend an air of hospitality. After the play the actors, with those who attend the play, gather in the patios where refreshments are served.

Woman's Club Music Section Holds Meeting

Community singing, under the direction of Mrs. Helen Lumpkin, a round table of newspaper clippings pertaining to musical activities and other features, were enjoyed by the music section of the Arcadia Woman's club, in the solarium of the clubhouse, Tuesday afternoon. The program was in charge of Mrs. Spragins and Mrs. Ethel Frentress, following the luncheon.

The club is planning to take over the Gateway Players Theatre, corner Sunset and Santa Monica boulevards, Los Angeles, on March 27. Each year the section does something to raise money and the theatre party will be this year's venture. The plays presented are unusually clever. Following the play, the actors, with those who attend, gather in the patios where refreshments are served.

Hostesses for the meeting Tuesday were Mmes. Fannie Needham, B. Rubottom, M. Trew, G. Thomas and Mrs. Kennett.

Mrs. Helen Lumpkin reports that she has succeeded in getting as judges for the contest, the well known Metropolitan Opera teacher and singer, Mario Chamlee, and Grace Whitney Mabee, both of Los Angeles and Mabel L. Nye of Monrovia. There will be 14 contestants for the one hundred dollar scholarship to be awarded the winner at District Headquarters in Los Angeles.

This contest and spring Music Festival when all clubs of district will participate. No admission will be charged and all interested are welcome. Reserations for luncheon may be made with Mrs. Lumpkin, ATwater 7-2631.

There will be a rehearsal for the massed chorus held at the festival. Mrs. Lumpkin hopes to present the winner of the contest at the Arcadia Woman's Club at the April First meeting.

"CALIFORNIA'S SMARTEST SMALL THEATRE"

"Through This Gateway Pass the Stars of Tomorrow"

HICKSON

PRESENTS

"IGNORANCE IS BLISS"

A Rip-Snorting Comedy of Youth and Democracy

. . . by . . .

JEAN PROVENCE

. . . CAST . . .

Robert	Lee Norris, Tommy Rogers, Barney McKenna
Henry	John Murray, Lee Norris, Sid Martoff
Kenneth	Barney McKenna, Joe Roberts, Roger Manning, Lee Norris.
Tiny	Edward Rae, Joe Roberts
Stuart	Joe Roberts, Joe Andrews, Lee Norris, Barney McKenna, Mack Brainard
Ernest	Roger Manning, Lee Norris, Jake Garheim
Virginia	Ann Silman, Audrey Winters, Mary Howard, Suzanne Richards
Amelia	Mary Howard, Ann Silman, Betty Lindsay,
Bonny	Shirley Marsh, Ona Leigh, Jean Woodlock
Carolyn	Jean Woodlock, Norma Lescault, Marietta Elliott, Carolyn Underwood
Phyllis	Jean Woodlock, Norma Lescault, Peggy Hierott, Marietta Elliott, Carolyn Underwood
Miss Davidson . . .	Jean Woodlock, Norma lescault, Peggy Hierott, Betty Lindsay, Shirley Marsh
Miss Marshall . . .	Lynn Rogers, Francine Moore, Edy Duncan
Miss Larson	Margaret Crawford

* * *

NO SLACKS — Mrs. Helen Lumpkin recently spent two days attending a meeting at Templeton, in company with district president, Mrs. O'Neal and the state chairman of education, Federation of Women's clubs.

★ ★

Musical features at both the Los Angeles District Convention, C. F. W. C., at Long Beach this week, and the State Convention a tSanta Barbara, in May, will be presented by Mrs. Helen Lumpkin of Arcadia, and therefore a high spot in both gatherings of intelligent women.

★ ★

Mrs. Helen Lumpkin To Represent State Chairman

Mrs. Helen Lumpkin, chairman of music for the Los Angeles district of Federated Women's clubs will leave Tuesday with the district president, Mrs. H. Oneal, to attend the San Luis Obispo county convention of Federated Women's clubs, to be held Wednesday, March 11 at Templeton.

Mrs. Lumpkin will represent the state chairman of music at the convention and will talk on music at the meeting and will also give a program of music during the session.

Woman's Club Music Section Has Good Time April First

(By Tim R. Hoff)

Jovial to the point of hilarity was the Music section's day at the Woman's club on April first.

Heralded program promised state chairman and other notables of the music world as entertainers. Then grief-stricken letters of inability to function arrived at the Chairman Helen Lumpkin's home. Nothing daunted, however, Helen drew on the personnel of her group and by the date named, had a complete program mapped, which her audience applauded to the echo.

Among program features presented by the leader were orchestral notables a la Laurence McKinney's "People of Note," the cast being members, each of whom added to the fun. The game of swaps of artistry elicited much laughter, which was punctuated now and again by the arrival of telegrams announcing some new disaster. A half hour of community singing, under direction of J. Arthur Lewis was also interspersed with laughter at stories and characteristics of Mr. Lewis, who entered heartedly into the spirit of the occasion, turning the old "John Brown's Body" song into a parody, with the theme of "John Brown's baby had a cold upon his chest." Representing a state authority, Mrs. Louise Bon Eske arrived, in "ye old time costume," and much disheveled because of a reported accident. Luncheon tables were a highlight of the occasion, each of the 12 having been decorated to represent or suggest the titles of songs, "Two Little Girls in Blue," the artistry of Mesdames Flowers and Rubottom; "You're In the Army now," K. Mundy; "Chattanooga Choo Choo," Mrs. Balling; "The Rosary," C. Morris; "Take Me to the Ball Game," Mrs. Carter; "Tea for Two," Mrs. J. Crane; "Long, Long Trail," Mrs. E. Frentress; "Toyland," Mrs. Ganther and Mrs. Trew; "Anchors Aweigh," Mrs. Harrison and Mrs. Hoover; "Beautiful Dreamer," Mrs. L. Sabin; "Rock of Ages," Mrs H. Lumpkin; "Stars and Stripes Forever," Mrs. A. Moss. Mrs. Messenger, a guest, received a toy piano as the best guesser in the latter contest. As a finale, Mrs. Lumpkin, in a cute rhythmic two-some, announced the show as an April First joke, and retired with laurels for her versatility at both high and lower art.

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be held in Long Beach, Tuesday and Wednesday, April 13 and 14.

Mrs. Helen Lumpkin will have charge of the musical features to be presented during the convention and many club members from here will attend. Mrs. Lumpkin will also have charge of the musical programs at the State convention which will be held at Santa Barbara, May 13, 14 and 15.

San Luis Obispo and Inyo. Mrs. Lumpkin and her colleagues are soon to decide on the presentation of the $100 music scholarship, which goes annually to some girl between the ages of 18 and 25, who has talent but cannot afford further training.

April Fool Party for Woman's Club

One can have a barrel of fun on All Fools' Day as was demonstrated at the Arcadia Woman's club luncheon held in the club house Wednesday afternoon. The program in charge of the music section, with Mrs. Helen Lumpkin as mistress of ceremonies, pertained to music, of course. For, no doubt, it is the contention of the committee that every member needs to do a bit of "brushing up" now and then on their music knowledge.

With this in mind, tables were cleverly arranged to represent a song and in order that all might be familiarized with the correct names, a contest along this line was conducted, whereby Mrs. Lumpkin and her co-workers were delighted to learn that their club "sisters" are not half bad when it comes to "song guessing." All acquitted themselves in a creditable manner However, Mrs. Messenger, a guest, outwitted the group by guessing 11 out of 12. As a result, she won a miniature baby grand piano.

Dressed to carry out the theme of each table, the ladies stood up and sang the songs that their table represented, and naturally, were followed by lots of applause. Among the songs carried out were "Anchors Away," "Beautiful Dreamer," "Tyland," "The Rosary," "Two Little Girls in Blue," "Long, Long Trail," "Rock of Ages," "You're in the Army Now," "Take Me Out to the Ball Game" and others.

When that part of the fun subsided, all started craning their necks to catch a glimpse of the out of town musicians which, it had previously been stated, were to appear. Imagine the disappointment to learn through a fake telegram, signed Ella B. Hiner, that on account of "Union Trouble" they would not be on the job. "It's an April Fool Joke", exclaimed some of the girls in a chorus. And that's what it was, along with all the other fun carried out in such a clever manner.

Realizing that no party is complete unless it has so called "Variety" the music section had invited J. Arthur Lewis, well known music director to be on the program. As a result many fundamentals of community singing and the like were brought out by Mr. Crane.

Summing it all up in a nutshell it was a great party and although there was a powerful lot of "foolin" it was considered "tops."

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well represented at the Federation State Convention held at Santa Barbara last week. The four-day event attracted club women from all sections of the state and well known speakers were on the program. Outstanding were Dr. Graham Steward, professor of Political Science of Stanford University and the Rev. Father Vincent C. Donovon of New York City.

In the absence of the state music chairman, Mrs. Helen Lumpkin, of the local club, took charge of the musical part of the program. The convention was featured with a banquet held on Thursday evening. The annual event was closed with activities held by the Junior Woman's clubs.

Those from the local club attending were Mrs. Irene Stoker, retiring president of the Arcadia group; Mrs. B. O. Hagen, Mrs. Helen Lumpkin, Mrs. Esther Hough and Miss E. Ruth Evans.

Music Encouraged As Contribution To Defense Effort

Overcoming the shyness and diffidence that all persons seem to feel about singing in public, by her own unconscious example and personality Mrs. Helen Lumpkin, in her capacity this past year as district Music Chairman for the Federation of Women's Clubs, has made of the department's slogan "Keep Them Singing," a living thing.

Especially in these trying days, Mrs. Lumpkin firmly believes that hearing music or participating in a songfest is not a waste of time at all, but rather a storing up of essentials against the days to come—resources upon which to draw when the going is rough.

And the truth of this belief was demonstrated conclusively at the recent State Convention, where Mrs. Lumpkin was responsible for all the music for the three days. Knowing her music, and knowing her women, she announced a short period of group singing preceding each session, to abate the confusion of that trying period when stragglers stay the president's gavel. After the first day there was no longer a problem of late arrivals, for women hurried back to their seats to enjoy the "sing." By the end of the convention women who could never have been hired to sing in public were lifting their voices lustily with the rest, and liking it.

Realizing that most persons are naturally self- conscious about public performance, Mrs. Lumpkin led her audience into forgetfulness of themselves in such rousing numbers as "Deep in the Heart of Texas," setting them to clapping with hearty goodwill. Patriotic songs were fervent favorites, and she set a good, brisk tempo for the "Star Spangled Banner," never allowing it to drag. By popular demand, Mrs. Lumpkin was prevailed upon to sing the four songs voted the favorites, to close the convention. After a spirited debate on the budget, the atmosphere was considerably cleared when the audience was set to singing "I've Got Plenty of Nothin."

The district of which Mrs. Lumpkin is chairman takes in five counties: Santa Barbara, Ventura, Los Angeles, Inyo and San Luis Obispo. A very happy experience was when the Inyo County convention met last February at Independence, where friendly hospitality was the keynote of the gathering, and where help was both given and received.

Music is just natural to Mrs. Lumpkin; singing is second nature. As Helen Hagen, she was a Diamond Medal student at the Chicago Musical College, and sang with the Chicago Symphony orchestra. Her background includes a great-grandmother who sang, with harp accompaniment, at the famous Eisteddfod in Wales, winning high honors. Mrs. Lumpkin treasures the 1832 medal, presented personally to her great-grandmother by the Prince of Wales, and engraved with his insignia of three plumes. She was noted for singing a whole note higher than the famous Jenny Lind. The family lived

to compete for honors at the Knights Templar Conclave in Los Angeles, California. Knowing they would be competing against such crack teams as the one from Inglewood, Illinois, whose members were all of a size and whose uniforms were all made by the same tailor, B. O. Hagen and his fellows drilled early and late, before going to work and by lantern light.

And when the special train pulled out of Newton, Kansas, headed for California, the Hagen family were on board, including Helen as the team's mascot. And when the long parade wended its way down Broadway in Los Angeles, Helen rode proudly upon the back of a splendid white horse at the head of her father's team. They stepped out briskly, to win second prize, which was the one they had especially in mind. It was a magnificent clock, carved with all the Masonic emblems, and still stands in the lodge rooms at Newton. In the course of the social activities planned to honor the visitors, the Hagens met a very companionable family named Lumpkin, whom they liked especially. The young man, Charles Lumpkin, called the mascot "Miss Kansas," and there was a great deal of good-natured banter over the fact that, previous to their coming, Charles had eaten his picnic dinner in the park one Sunday off the newspaper showing her picture on the front page.

Nothing transpired from this association, though, except an exchange of postcards, until in the summer of 1919, when the two adventurous sisters, Esther and Helen Hagen, undertook the long motor trip from Kansas to San Francisco in father's new Hudson. Their wheels rolled onto the first pavement encountered in the seven days' journey at San Bernardino. They decided to stop off in Los Angeles for a couple of days, and look up the nice Lumpkins whom they had met on the previous trip.

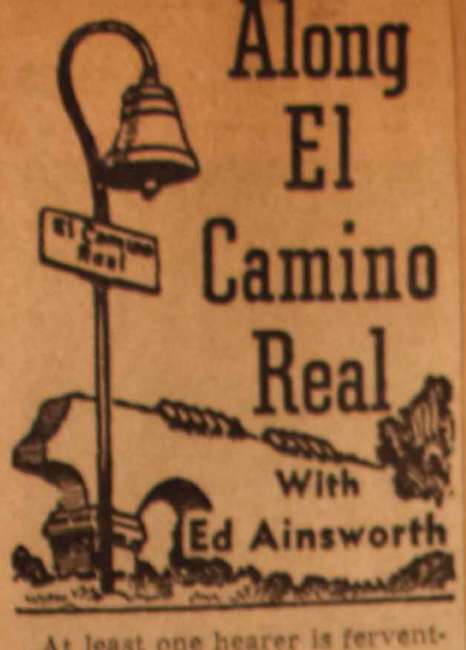
That was the meeting when history was made, for the journey to San Francisco was never completed. Trunks sent there to await the arrival of the sisters were shipped back to Los Angeles, and before the year was over the younger sister was Mrs. Charles Lumpkin.

Almost from the first day of her arrival in Los Angeles, Mrs. Lumpkin has been singing. The babies were parked among the footlights of the stage many a time while rehearsals were in progress. Now Betty Ann is seventeen and Bobbie is twelve, both interested in music on their own account, and in mother's especially. In fact, the family has encouraged mother in all her musical undertakings. Mr. Lumpkin loyally lends a hand and his voice wherever needed, whether at P. T. A. songfests or at church gatherings.

Club groups have been led to realize that music can be lived every day, and promotes harmony in daily or club life; not as an escape or a sedative, but as source of uplift and encouragement. And Mrs. Lumpkin t her audience "A singing n is a happy nation, and a si club is a happy club." A she "Keeps Them Singing

—Lulu Ra

V



At least one hearer is fervently hoping that concerts such as that given recently at Rancho Santa Anita by Maurice Koehler and his symphony orchestra from Pasadena will continue. Marjorie Hess recalls the first concert in its romantic background as follows:

Dear Ed:

Can you imagine sitting on a velvety strip of lawn, clad in slacks, your hair blowing in the breeze, listening to a symphony orchestra while birds wheel and dip and the sun slants in golden patterns through the trees —then as the orchestra strikes in crescendo to see stepping out from the shrubbery a jewel-hued, stately peacock.

That lovely and unusual thing happened to some 300 fortunate concert-goers Sunday when Maurice Koehler brought his W.P.A. Symphony Orchestra of Pasadena to Rancho Santa Anita for the first concert ever played there. (We are all praying it won't be the last.)

ESSENTIAL

Music is an essential like bread and cheese. And to encase yourself in formality and sit stiffly in a seat for two and a half hours is unnatural, if not a little horrible. But Sunday, Ed, music found the perfect setting.

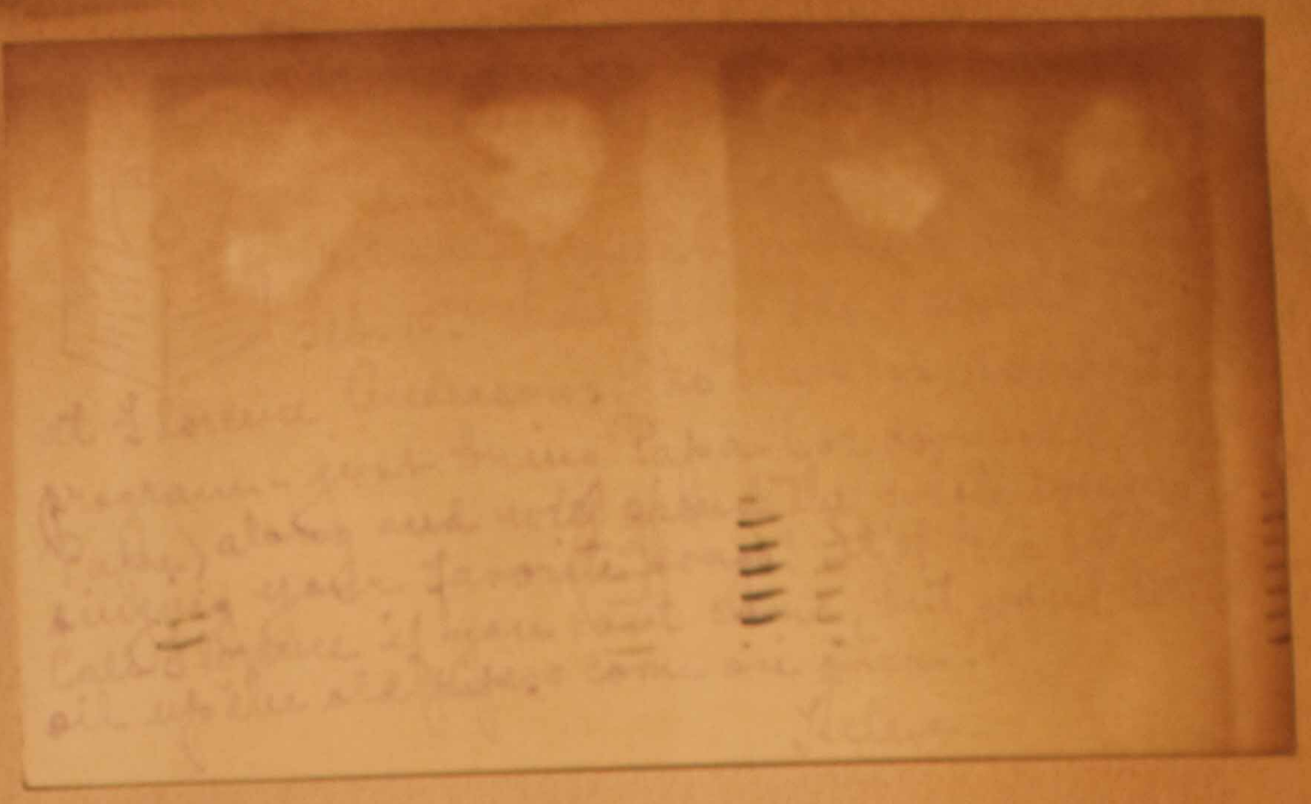
Riders, galloping past, pulled up, tied their horses to the trees and joined the listeners. Picnickers forgot their games and came over. It was all jolly and informal, like the old Hollywood Bowl days.

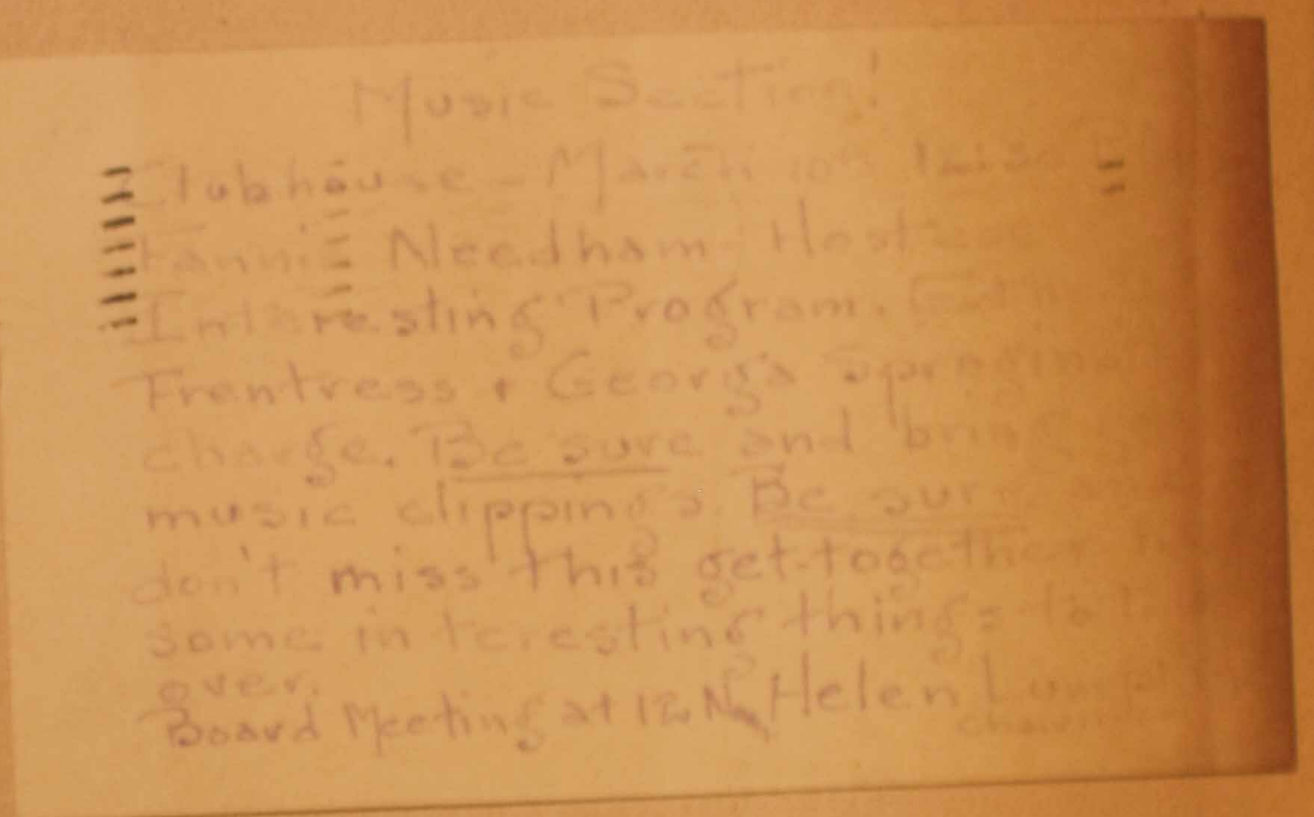
PERFECT

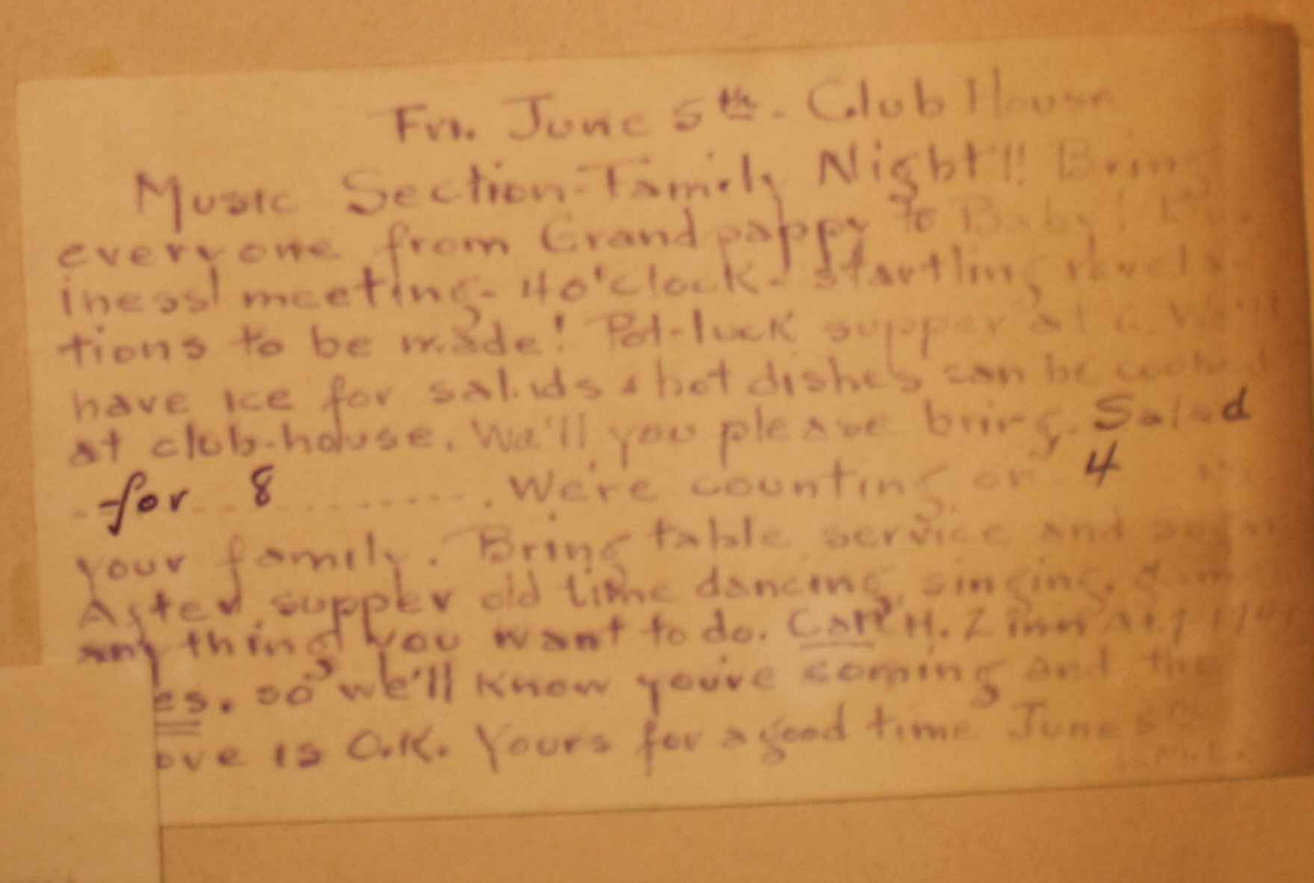
And strangely enough, we discovered that the rancho is acoustically perfect in that particular spot. How Ruth Bell, chairman of the committee from the Santa Anita Athletic Club, the sponsoring group, found it, I don't know. But there it was. Trees, a perfect green arch over the orchestra, the lake, Baldwin's old coach barn and the rise of Tallac Knoll, where the peacocks live, in some manner became a sounding board.

Residents a mile away could hear the songs of Carolyn Osumundson, soprano soloist whose voice rolled like a bell through the park.

Well, Ed, as I said, that was the first concert, but I know that it won't be the last, for once orchestra leaders and music lovers discover the rancho never again will they be content to go anyplace else less beautiful.

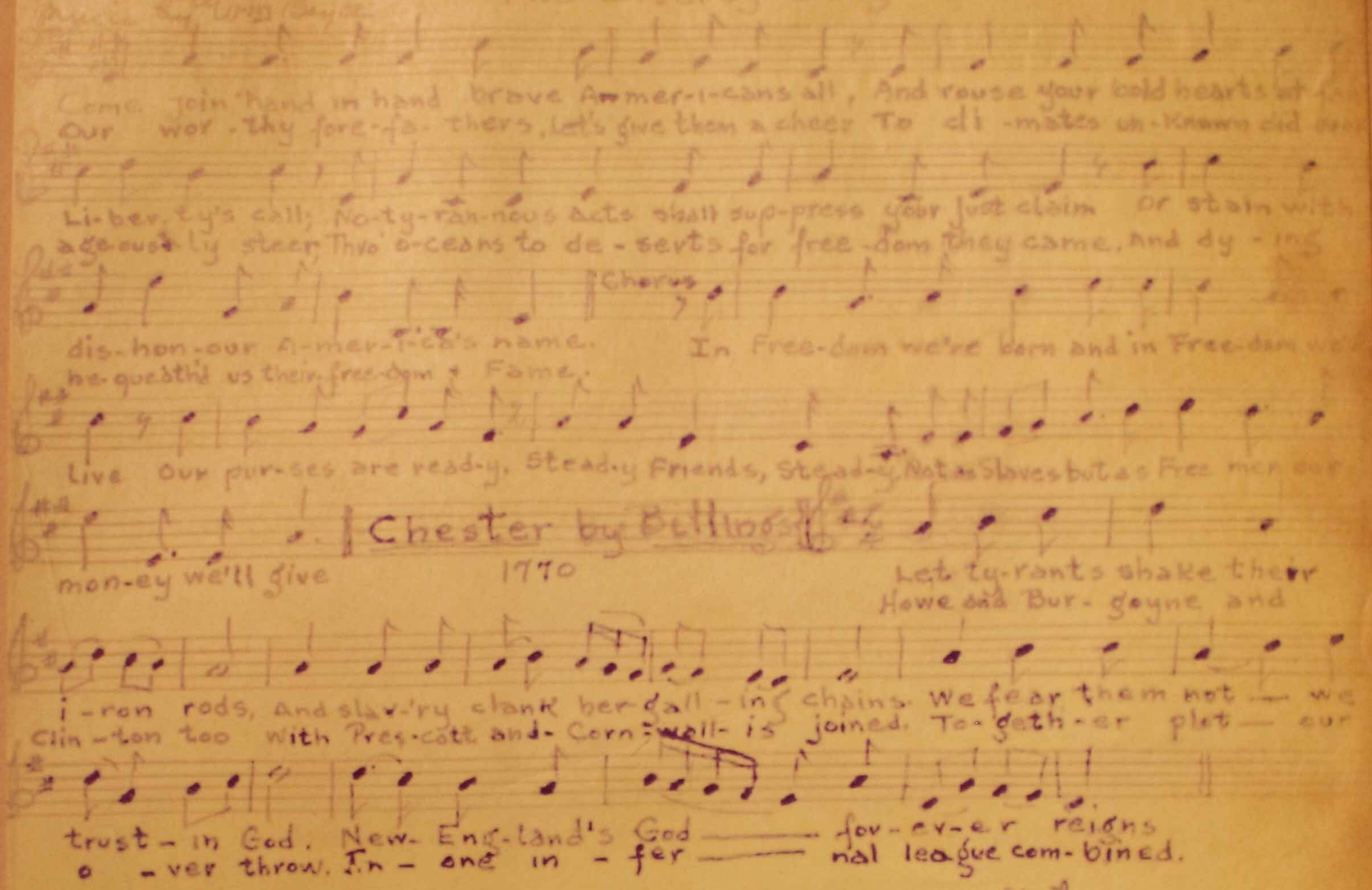





Fri. June 5th - Club House
Music Section-Family Night!! Bring
everyone from Grandpappy to Baby! Bu
iness meeting - 4:0'clock - Startling revel
tions to be made! Pot-luck supper at 6 Wat
have ice for salads + hot dishes can be cook
at club-house. We'll you please bring - Salad
for 8 ..... We're counting on 4
your family. Bring table service and
After supper old time dancing, singing, &
anything you want to do. Call H. Z
es. so we'll know you're coming and the
ove is O.K. Yours for a good time June

Words by John Hopkinson
Music by Lyon Gayer

The Liberty Song


Come join hand in hand brave Ammer-i-cans all, And rouse your bold hearts at
our wor-thy fore-fa-thers, Let's give them a cheer To di-mates un-known did
Li-ber-ty's call; No-ty-rán-nous acts shall sup-press your just claim or stain with
age-ous-ly steer Thro' o-ceans to de-serts for free-dom they came, And dy-ing
Chorus
dis-hon-our A-mer-i-ca's name. In Free-dom we're born and in Free-dom
he-queath'd us their free-dom & Fame.
Live our pur-ses are read-y, Stead-y Friends, Stead-y, Not as Slaves but as Free men our
Chester by Bellows 1770
mon-ey we'll give Let ty-rants shake their
Howe and Bur-goyne and
i-ron rods, And slav-'ry clank her dall-ing chains We fear them not — we
Clin-ton too with Pres-cott and Corn-wall- is joined. To-geth-er plot — our
trust-in God. New-Eng-land's God — for-ev-er reigns
o-ver throw. In-one in-fer — nal league com-bined.

Yankee Doodle

① Father and I went down to camp
Along with Captain Good'in
And there we saw the men + boys
As thick as hasty puddin'

Chorus.
Yankee Doodle, Keep it up
Yankee Doodle dandy
Mind the music + the steps
And with the girls be handy

② And there we saw a thousand men
As rich as Squire David
And what they wasted everyday
I wish it could be saved.

③ And there was Captain Washington
Upon a dapping stallion.
Giving orders to his men;
I guess there was a million.
And then the feathers on his hat
They looked so tarnal fine, oh!
I wanted pesskily to get
To give to my Jemima.

2nd verse to the Star Spangled Banner

On the shore dimly seen, Thro' the mists of the deep
Where the foe's haughty host in dread silence reposes
What is that which the breeze o'er the towering steep
As it fitfully blows, half conceals, half discloses?
Now it catches the gleam of the morning's first beam
In full glory reflected now shines on the stream — 'tis the

Skip to My Lou

Flies in the buttermilk, skip to my Lou,
Flies in the buttermilk, skip to my Lou,
Flies in the buttermilk, skip to my Lou
Skip to my Lou, my darling.

2.

Gone again, skip to my Lou

3.

Stole my partner, skip to my Lou

4.

Get another one prettier than you

5.

Chicken on the hog trough, shoo, shoo, shoo.

Shoot the Buffalo

Rise you up my dear Polly
And present to me your hand,
And we will all run away
To some far and distant land,
Where the ladies knit and sew
And the gents they plow and hoe,
And we'll ramble in the cane-brake
And shoot the buffalo.

2.

Where the women sit and prate,
And the men stand and scrape
We'll all meet together
In the old potato patch
All the way from Georgia
To Texas I must go
To rally 'round the cane-brake
And shoot the buffalo.

Weevily Wheat

I don't want none of your weevily wheat
I don't want none of your barley
I don't want none flour and half an hour
To bake a cake for Charlie.

2.

Charlie he's a fine young man
Charlie he's a dandy;
He loves to hug and kiss the girls
And feed 'em on good candy.

3.

The higher up the cherry tree
The riper grows the cherry;
The more you kiss & hug the girls,
The sooner they will marry.

4.

Take her by the lily white hand
And lead her like a pigeon
Make her dance to Weevily Wheat
And scatter her religion.

5

Way down yonder in the maple swamp
Where the water's deep & muddy
We'll dance and sing till broad daylight
And won't get home till Sunday.

6.

Trading boats have gone ashore,
Trading boats are landing
Trading boats have gone ashore.
Loaded down with candy.

Come all ye fine young women
Who have got a mind to go
That you may make us clothing
You can knit and you can sew.
We'll build you fine log cabins
By the blessed O-hi-o;
Through the wildwoods we'll wander
And we'll shoot the buffalo.

Album M-881
8 sides

A Victor Record Album you must hear— Ormandy and the Philadelphia Orchestra in Sibelius' superb First Symphony

Victor Records bring you an album of unusual interest at this time—the Sibelius *Symphony No. 1 in E Minor*, played by the Philadelphia Orchestra under the baton of Eugene Ormandy.

Here is, perhaps, the most remarkable of Sibelius' symphonies. It reflects the early influence of Tschaikowsky—but dominant throughout is the awakening of that strong national spirit which marks the Finnish composer's later style.

You will treasure this album particularly, too, for its superb orchestral performance—Ormandy has never conducted with keener insight—and for the faultless Victor recording. The album has been warmly praised by Eugene Ormandy himself for its technical perfection.

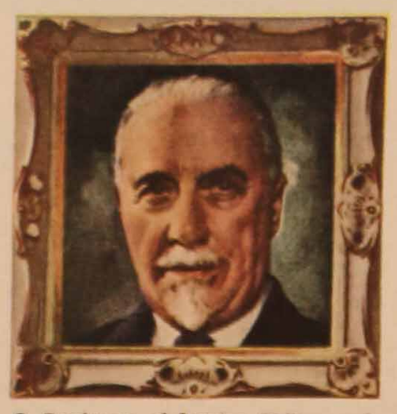
Victor recordings—bringing you, as they do, the performances of the world's greatest artists—have always *had* to be the finest . . . have always been next best to hearing and seeing the artists themselves.

Which is why so many people build libraries of lasting enjoyment with Victor Records, week after week, throughout the year.

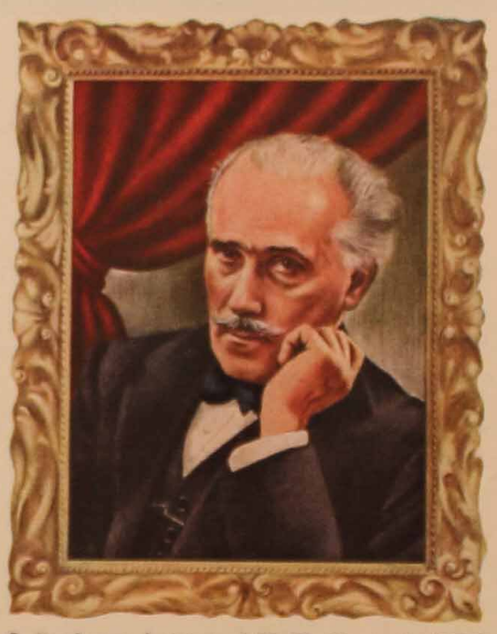
WHICH OF THESE VICTOR RECORD ARTISTS HAVE YOU HEARD?

(See bottom of page for identity)

1 Collegiate idol. Hear his *Moonlight Serenade* and *Sunrise Serenade* on Bluebird Record B-10214

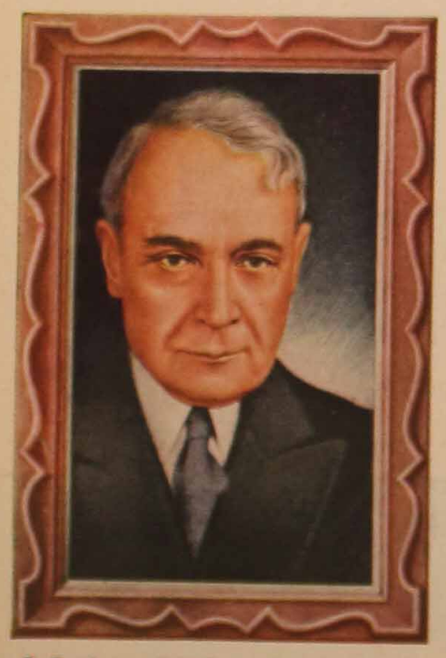


3 Conductor of London Philharmonic Orchestra in its recording of *Sibelius' Society*, Vol. 6. Victor Album M-658



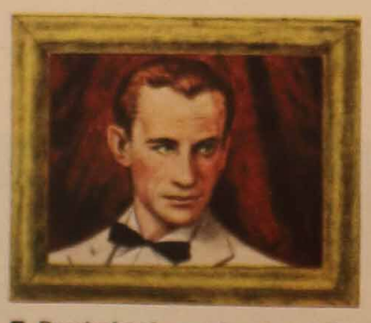
6 Conductor, just turned 75. He directs the NBC Symphony Orch. in Beethoven's mighty *Symphony No. 5 in C Minor*, in Victor Album M-640

8 Renowned pianist-conductor of Beethoven's *Concerto No. 3 in C Minor*, with Rochester Philharmonic Orchestra. Victor Album M-801



2 Conductor of the Boston Symphony Orch. which he directs in Prokofieff's *Peter and the Wolf* in Victor Record Album M-566

4 American soprano and movie star, sings songs from her recent picture "*Smilin' Thru*" in Victor Record Album M-847



5 Popular bandsman whose best-sellers are *Remember Pearl Harbor* and *Dear Mom*. Victor Record 27738

7 Popular American baritone and Metropolitan Opera star who sings *Trees* and *Home on the Range* on Victor Record 1525

9 Pianist-composer, plays his own *Concerto No. 2 in C Minor*, with Leopold Stokowski and Philadelphia Orchestra. Album M-58

10 One of the greatest violinists, among whose Victor recordings are Schumann's *Träumerei* and *Abendlied*. Victor Red Seal Record 1727

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3 A favorite soprano with opera, movie, and concert audiences, who sings *Mi Chiamano Mimi* (La Bohême) and *Depuis le jour* (Louise) on Victor Record 17189.

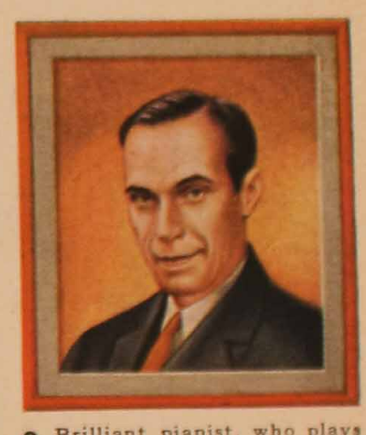
4 Master conductor who leads the Philadelphia Orchestra in Dukas' *The Sorcerer's Apprentice* in Victor Record Album M-717.

5 Sentimental gentleman of swing! *Marie, Who* and *Star Dust* are among the 8 pieces he plays in *Musical Smart Set* Album P-80.

6 Great violinist, plays Beethoven's *Concerto in D Major* with Toscanini and NBC Symphony. Album M-705.

7 Record and radio star who sings *Blues in the Night* and *Sometimes* on Bluebird Record B-11436.

8 Baritone who sings *None But the Lonely Heart* and *Myself When Young* on Victor Record 1706.



9 Brilliant pianist, who plays *Chopin Waltzes*, Vols. 1 & 2, in Albums M-863 and M-864.

10 Popular American-born tenor heard in Victor's popular album of Stephen Foster melodies. Victor Record Album M-354.

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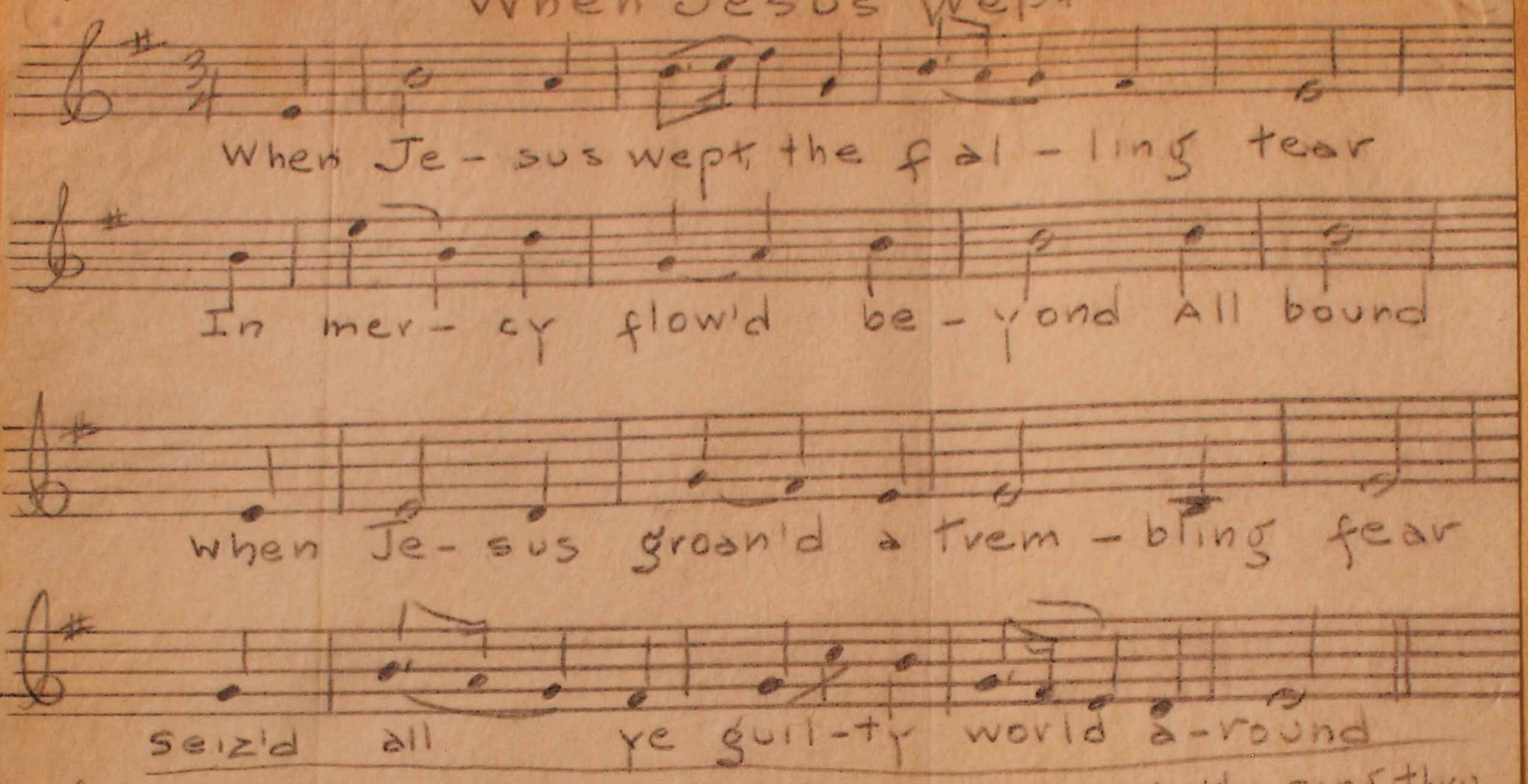
When Jesus Wept


When Je - sus wept the fal - ling tear
In mer - cy flow'd be - yond All bound
when Je - sus groan'd a trem - bling fear
seiz'd all ye guil - ty world a - round

To be sung by four voices. The first singer sings the song thru twice. When he reaches the 2nd. line, the 2nd singer starts at beginning & does the same. When 2nd singer reaches 2nd line 3rd singer sta ie. etc.

MUSICAL PERSONALITIES

Star News • Nov 41

Bruno David Ussher

Speaking Of Music—News Of Artists And Composers

STRAVINSKY "HARMONIZES" STAR SPANGLED BANNER

No one can accuse me, I believe, of the "holier than thou" attitude, however something within me is challenged by Igor Stravinsky's "harmonization" of "The Star Spangled Banner." He has not made the harmonic alterations in an irreverent mood. These changes and his instrumentation constitute his salute to a flag under which he has lived long, peacefully and profitably. My question is whether his changes constitute an improvement.

Under the lend-lease bill, it is well to turn over to Russia a maximum of armament, but why should the national anthem be made to resemble (slightly, through harmonic and instrumental changes) the setting which this Russian composer has bestowed, in that case quite fittingly, to the "Volga Boatman Song." That arrangement effectively stresses the Slavic mood of these river slaves, while they labor strenuously. Some people think that musically the "Star Spangled Banner" as well as the national humns of other countries do not rate high musically.

To that I might reply, that compared with some of the master paintings in the Huntington or other art galleries almost every flag in the world must seem a crude arrangement of design and color. The answer is that anthems like flags are but symbols and their beauty and their meaning is instrinsic first and last. I have not taken offense at the changes made by Stravinsky, that is to say I object only on musical grounds, because his alterations are musically alien to the original. As a matter of fact, there are few changes, but such trenchant ones that they sound disturbing. It is as if someone would suddenly push around a few notes in the "Marseillaise."

Igor Stravinsky, of course, has his musical civil rights. The danger, methinks, is that some persons take the attitude that the great Russian-American (or is he a French citizen?) can do no wrong. That, however, is a matter of taste and debate. It does strike me as peculiar that the Los Angeles WPA federal music project should open its concert with the Stravinsky version (not as a programmed curiosity), but as a musical salute to this country. I think that could happen only in this democracy.

CONCERTS ENJOYABLE

Bronislav Gimpel's own violin recital proved highly enjoyable, as one could expect from his consistently artistic orchestra solos in the past. Readers may recall my enthusiasm about his performance of the Tschaikowsky concerto at Hollywood Bowl in August. Now he gave the unaccompanied sonata in G-minor by Bach, the "Devil's Trill" sonata by Tartini and the rarely heard, but beautiful Goldmark concerto. Ingolf Dahl provided excellent accompaniments. Gimpel plays every bit as well and as expressively as his touring colleagues who pass through here under championship of New York managers. Players of his calibre will make the West musically independent.

Stephen De'ak, the noted Pasadena violoncellist, was much acclaimed when he and John Crown, pianist, performed a "Duo" by Miklos Rosza at the first "Pro Musica" concert. It was an all-Rosza program, including a piano quintet, a duo sonata, songs and a set of piano variations magnificently played by Jakob Gimpel.

ROSZA PROVES RESOURCEFULNESS

When not writing effective and dramatically varied filmically flexible scores for Korda films, Rosza composes symphonic and chamber music of decided caliber. His chamber music works are of modern vein, yet molodically well defined. He is resouceful as to themes and in his treatment of them. Rosza evidently loves to write pieces in variation form, but this is not a form of musical jugglery or mathematics in his case, because he makes, dramtically and lyrically, varied use of this technique. And by the end of a set of variations one gains readily the impression that the piece as a whole is one of structural unity as well as dramatically varied.

Sensuous as his film scores are, he over-inclines in the other direction given it a dirge-like character not in keeping with traditional interpretation. The orchestration was inspired by the fact that the composer will shortly receive final papers of American citizenship. It was conducted by James Sample, and sung by a group of singers from the Oratorio Society, augmented by members of the WPA Negro Chorus.

There was also a young pianist, Luise Errol, making her debut in Schumann's Concerto, and the first hearing of Earnest Andersson's Nocturne and Scherzo.

That indefatigable group of string players, the Brodetsky Chamber Music Ensemble, gave its first concert of the season in the Ebell Theater on Oct. 5, presenting Mario Castlenuovo-Tedesco, composer and pianist, as guest artist. Whatever artistic merit may be found in eight string quartets playing together, there is no doubt about the zest which this group brings to its performance. The Vivaldi Concerto for Strings in E minor was an excellent vehicle for a display of the ensemble's prowess work, quite different in character from his symphonies we have heard, but sincere and direct in its musical content and workmanship. One might expect vitality, impetuosity, instead of the quieter, contemplative music that is filled with yearning, or perhaps a plea for deeper understanding. Of the five movements, the fugue and intermezzo seemed most interesting. The Rondo was inconclusive, which after all, may have been the composer's intention.

There was also interest in Enesco's Octet for Strings, which had the sound of newness despite its age of 41 years. If Enesco had only said the same thing in half the time, the work would assume added stature, for it has decidedly modern moments, both in theme and structure. Its length gives the impression of monotony and obscures its more inspired passages. Paul Hindemith's lightsome "Let Us Build a City," sung by the Robert Mitchell Boy Choir, proved to be inconsequential, as was also a group of four exotic songs, with a still more exotic accompaniment for small orchestra, composed by the Cuban, Amadeo Roldan.

Hal D. Crain

2

Let's Sing

LUCY MONROE is blond and pretty and sings beautifully. She never thought that some day she'd be as important to our national defense as a fleet of battleships, say, or as a covey of tanks.

She is, though. First, Mayor LaGuardia put her to work for his Office of Civilian Defense. Then Secretary of War Stimson appointed her to the music subcommittee of the Joint Army and Navy Committee on Welfare and Recreation.

Her job for LaGuardia is to go to areas where civilians are doing important defense work and organize community sings. Reason: our defense chiefs know nothing brings a lot of people together so well as a song which they all sing at the same time. Also, by the end of this month she'll start active service for Mr. Stimson with a tour of 72 Army camps. She'll either hold or organize sings in all of them.

Already Lucy is known as "The Star-Spangled Banner Girl." She's earned that title: she has sung the national anthem in public at least 1,500 times — a record. Her career as a patriotic-song singer began when she was made Official Soloist of the American Legion Convention in 1937. The high in her new career came, she says, when she sang the anthem immediately after the President's Fourth of July speech.

LAST AUGUST, Lucy broke all musical records when she held her first sing in Washington. The sponsors had printed 12,000 tickets at 25c, 50c, and $1 (proceeds for the U.S.O.), hoping the crowd would be almost that big. Twenty-five thousand came. Then Lucy went to Philadelphia's Municipal Stadium. Forty-five thousand appeared to sing with her.

Most interesting discovery of her self-paid tours so far is that America's favorite songs are still old tunes like "Swanee River," "Smiles," "Sweet Adeline," "My Country 'Tis of Thee." Top favorite of all, though, is the newest: "God Bless America."

She has also uncovered the song favorites of U. S. defense chiefs. General Marshall — "In the Good Old Summertime." William Knudsen — "Goodnight, Sweetheart." Secretary of Navy Knox — "Anchors Aweigh." And, by an odd coincidence, Mayor LaGuardia, the Nation's No. 1 Fire-Chaser, prefers "Keep the Home Fires Burning."

— JERRY MASON

Has 1815 Letter Praising Future National Anthem

In March, 1815, "The Star-Spangled Banner" had just landed on the Washington, D. C., hit parade, said Mrs. Ruth C. Bartow of Pasadena today.

Going through some old family possessions, Mrs. Bartow came upon a letter received by her great-grandmother, Mrs. Ruth Hoyt, Norwalk, Conn., from a sister in Washington. It was written March 16, 1815. Envelope of the letter had been made by folding and sealing the letter sheet. Instead of a stamp, it bore a courier mark.

In the letter the sister described a visit at a friend's home. The sister wrote: "She is a woman of fine sense and accomplishments and last evening entertained me with fine tunes on the pianoforte. Among the rest was a new one she had just received lately, called 'The Star-Spangled Banner.' It was written by a young gentleman of Baltimore."

Francis Scott Key had written the song a few months previous. It was made the national anthem by act of Congress in 1931.

...to the Huntington Library ...rrent exhibition at San Marino ... story of the origin of our na-

...Angeles, a member of the Friends of the Huntington Library. It is an important addition to the Americana collections of the Library.

On the front page, under the heading "Native poetry" appears,

(Turn To Page Ten)

...in the United States. Key undoubtedly had this air in mind when he wrote his verses; at least they were sung to it in Baltimore a week after they were composed. The song soon gained nationwide popularity, but it was not until 1931 that it was legally recognized as the national anthem.

Key's Signature Shown

One of the interesting facts about the author, brought out in the exhibit, is that at various times during his life Key hoped to retire from a successful law practice and become a poet. Today, with the sole exception of the "Star Spangled Banner," his poetry is forgotten. A first edition of his poems, published in 1857, is shown in its original binding, together with two books of law procedure from his library open to his signature and an example of his printed bookplate. Both volumes contain annotations in his hand.

Other items include a facsimile of the manuscript of the "Star Spangler Banner" in the author's hand of his portrait, said to have been painted shortly before he composed his famous lines.

Descendant Unveils Foster Bust, First Musician in Hall of Fame

By a Staff Correspondent of The Christian Science Monitor

NEW YORK, May 28—A bronze bust of Stephen Collins Foster was unveiled at the Hall of Fame on University Heights campus of New York University yesterday by Mrs. Hessie Welch Rose, of Pittsburgh, Pa., a granddaughter of the American song writer. Foster is the first musician to be enshrined in the Hall of Fame.

"How profoundly gratifying and impressive it is that nearly eight decades after his death Foster's songs are singing in the hearts of his people and their love finds supreme expression in these imperishable bronzes placed in this glorious company of great and good Americans," Josiah Kirby Lilly, donor of the bust, said at the ceremonies.

Dr. William Lyon Phelps, Director of the Hall of Fame, another speaker, declared that although there were many men who would have been worthy of inclusion in the Hall of Fame, none was more certain of immortality than Foster.

"It is impossible to imagine a time when his songs will be forgotten," he said. "These words and these melodies are part of the inheritance of America. They are not only a contribution to American music, but they live in the minds and hearts of all American men, women, and children. Foster was a man of genius. It is an error to suppose that songs which express the universal emotions of the human heart, no matter how simple they may be, have less importance than contributions to science and economics."

Other speakers were Dr. Harry Woodburn Chase, Chancellor of the University; Howard Hanson, director of the Eastman School of Music, and John Tasker Howard, biographer of Foster.

Among attendants at the ceremonies were several direct descendants of Foster, including Mrs. Rose's brother, Matthew Wiley Welch, also of Pittsburgh; Mrs. Arthur B. Hull of Brightwaters, N. Y., and Mrs. Ralph Melady of Pittsburgh, great-grand-daughters; Dallas C. Rose of Pittsburgh, Stephen Collins Foster Rose of South Coventry, Conn., and Marshall Foster Reed of Brightwaters, N. Y., great-grandsons.

Ralph Waldo Emerson, Nathaniel Hawthorne, Samuel Langhorne Clemens (Mark Twain.)

Stephen Foster started life right by being born on the 4th of July in 1826. But it seems to have been about the only thing he ever did right, at least according to the stereotyped rules.

His merchant father had plans of his own and sent his young hopeful to Jefferson College. But that bored the boy. He went to Cincinnati but, instead of keeping books for his brother, wrote songs: "Louisiana Belle," "Uncle Ned," "Oh Susanna," "Nellie Was a Lady."

"Way Down Upon the Swanee River" brought him $500 outright and royalties of some thousands of dollars; 500,000 copies were sold. Jenny Lind and Christine Nilsson sang it in concerts.

He turned up in Louisville long enough to get the idea of "My Old Kentucky Home" but went to New York to write it. He is credited with some 150 melodies, mostly Negro; he got most of his material in camp meetings. More than any other, he has written the folk songs of America.

A little below average height, slight of body, big brown eyes and high forehead, he was physically not unlike Edgar Allan Poe.

He died Jan. 13, 1864, in New York, penniless and obscure; even his wife had forsaken him. It would hardly be fair to call him a ne'er-do-well: ne'er-do-wells do not make the Hall of Fame!

W. L. Y. D.

Stephen C. Foster Music Topic

Mrs. Harriet T. Upton Breakfast Speaker

"O Susannah," was the most popular song composed by Stephen C. Foster. Mrs. Harriet Taylor Upton so told Pasadena Breakfast Club Sunday morning at Pasadena Athletic Club. She reviewed the life of the song writer, who gave to America and the world a unique contribution in music lore. Mrs. Upton was introduced by Louis Koch, speakers' chairman. G. L. Wilder, president, presided.

"The Swanee River" was written, words and music, by Foster while he was in the little town of Warren in the far northeast part of Ohio, which at the time was my home," Mrs. Upton said. She deplored the fact that the house in which Foster lived there at the time has been razed, for to her Foster had made it peculiarly hallowed ground.

Searches Geographies

In composing "Swanee River," Mrs. Upton said that Foster looked through geographies to find the name of a river that would have the right rhythm and chose the Suwanee River, a dirty little, winding stream in Florida. "His brother Morrison," Mrs. Upton said, "asked him why he did not compose music for words of beautiful poems extant which could be made into just as beautiful songs, but Foster told him that they did not fit into his music as did the words which he composed himself.

"Foster was born July 4, 1826, the day that Presidents Adams and Jefferson died, at Alleghany, Pa., where the Alleghany and Monongahela Rivers meet to flow on to form the Ohio River. His father was a prosperous business man, and his mother an Englishwoman, with probably a strain of Spanish blood, and of the 10 children in the family, Stephen Foster may have inherited through his mother the Spanish love for music and culture.

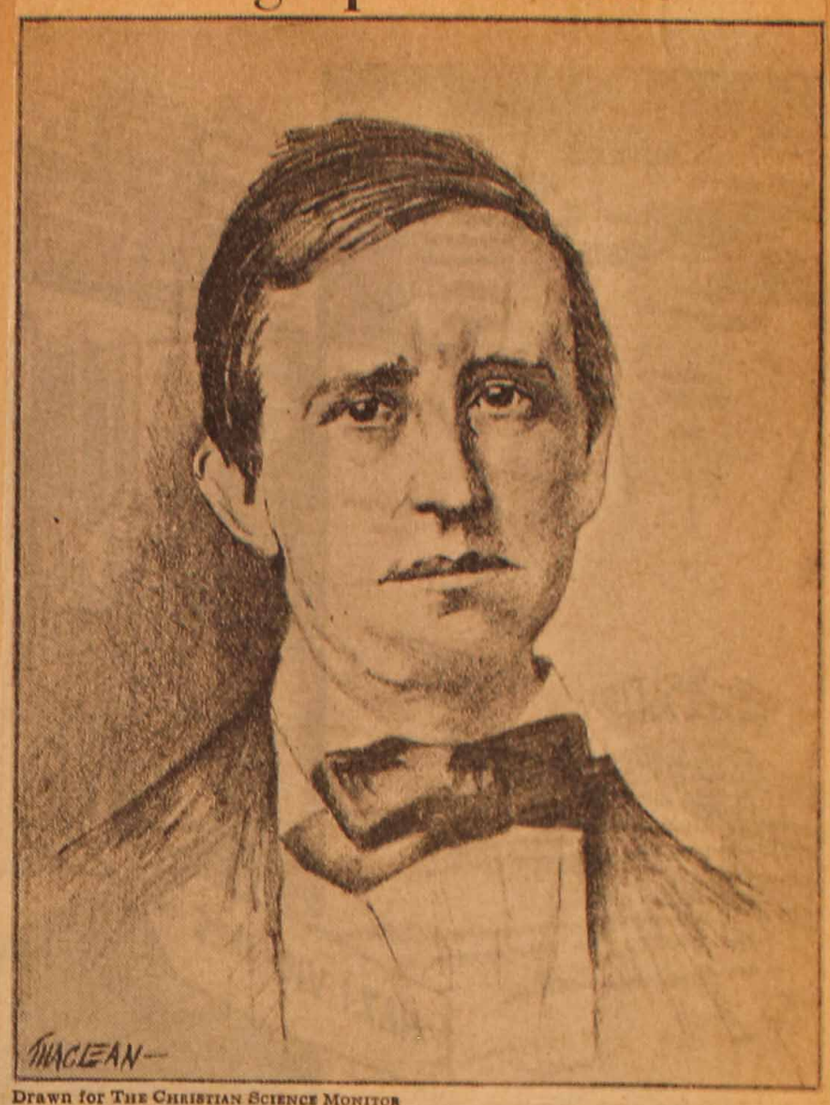
Odd Member of Family

"He was from the first different from the other children but loved by them all, although not quite understood. He received a college education, and his father wanted him to go into business, and he did accept a bookkeeping position in Cincinnati, greatly to the satisfaction of all the family, who thought that he had given up his penchant for music in which there was not a financial future for him, so they thought.

"But Cincinnati was a center of music and culture, and just the city to encourage Foster's talents. He married and had a little daughter.

"How he came to compose the Negro folk songs had its start in Alleghany as a boy and young man.

Biographical Lines



Drawn for The Christian Science Monitor

Stephen Collins Foster

1826-1864

STEPHEN FOSTER has been called America's troubadour.
His compositions are the folk songs of the American people.
Like Robert Burns he sang the pure poetry of humble life.
Besides he adapted his words to melodies with rare ability.
He was born in Pittsburgh on the jubilee of Independence Day.
At an early age he showed extraordinary musical inclinations.
He liked to attend a church of "shouting colored people."
One day he picked out harmonies on his sister's guitar.
Another time he took hold of a flageolet in a music shop;
Then to the clerk's amazement he struck up "Hail Columbia" . . .
At school the boy absorbed knowledge without apparent effort.
But oh! the joy of a rambling about the woods and the hills!
Was not the rustling of leaves a graceful melody indeed?
Was not the twitter of birds a thing of beauty and delight?
Finally he began a diligent study of the flute and the piano.
And he burned much midnight oil over the works of the masters.

AT FIFTEEN young Stephen entered Jefferson College.
He studied French and German; he excelled in water colors.
But college life he did not like and home he soon returned.
In those days a group of friends usually met twice a week.
Stephen agreed to help these boys practice their singing.
They sang over and over again all the favorite Negro melodies.
Then came a time when they knew not where to turn for new ones.
"I have a surprise for you!" Stephen announced one evening.
Radiant, he laid before his friends two of his own compositions:
He had written "The Louisiana Bell" and "Old Uncle Ned." . . .

BUT THE FAMILY decided that he should earn a living.
And Stephen found himself doing bookkeeping in Cincinnati.
Soon he became acquainted with a man in the music business.
He had no idea of deriving any payment for his compositions.
He gave his new friend "Old Uncle Ned" and other melodies.
The man published the songs and made $10,000 out of them.
Crowds sang them everywhere, ignorant of the author's name.
Stephen Foster had started a new era in the world of lyrics.
Discovering him the public enabled him to discover himself. . . .
Love of the family was the musician's dominant passion.
Now he was happy; he could return home and remain there. . . .
He settled down quietly in a back room at the top of the house.
Then he devoted most of his time to study and composition.
It became more and more difficult to get him into society.
One day a lady arranged a party and invited the whole family.
"Be sure to ask Stephen to bring his flute," she pleaded.
"No party for me, my good friends," answered the musician.
"But tell Mrs. —— I will send my flute if she desires it! . . ."
Sometimes he would sit at the piano and improvise by the hour.

FOSTER WAS NOW launched on his career as a song writer.
He had finally made an arrangement with a New York publisher.
"The Old Folks at Home" was voiced by millions the world over.
He wrote songs from the Kentucky, Tennessee, and Vermont Hills.
He wrote songs of the Plains, of the pueblos, of the Indians.
He wrote cow-boy ballads, creole songs, and Negro spirituals. . . .
Over two hundred compositions have been attributed to him.
In his day his works were regarded as hobbies of the moment.
In our time the best of them are just as popular as ever.
Stephen Foster has a place among the great in the Hall of Fame.

Harry Lauder 'Roamin'' Again

Scottish bard comes from retirement in campaign to help the Government raise war funds.

British Roused by Scotsman's 'V' Songs

STRATHAVEN, Lanarkshire, Scotland (AP)—A stubby man with a thick body and an inextinguishable gleam in his eyes, his doughty legs stiffening into a victory V, moves to the front of the stage, and with a mixture of merriment, mischief and serious purpose, rallies his listeners:

"We on this island of Britain are beleaguered. D'you understand what that means? Beleaguered! Nobody can leave without an escort of boats or flying machines. Think of that!

"Are we going to stand for that? You bet we aren't. What are we going to do about it? We're going to dig down into our jeans and hand over more money, that's what we're going to do. Might just as well do it now. If we don't, the money might not be any good to us later on. Now who's going to be the first to contribute?"

Thus does Sir Harry Lauder, again serve his country in wartime, rousing people to greater awareness of British needs, and once more entertaining the troops with the songs and stories long identified, in many lands, with his name.

At a time of life in which he had expected to enjoy absolute repose, Sir Harry taxes his powers heavily in this cause.

When war broke out Sir Harry forsook the tranquility of his new home, Lauder Ha, to beguile the soldiers and help raise funds. He has been on the go ever since. In recent months he has given as many as four concerts a week, besides other personal appearances.

It is clear, as one watches the response to his showmanship, that there still is magic in the name of Harry Lauder. Few artists have held so firm a grip upon the affections of people over the world.

Sir Harry—who has entertained three generations of the British Royal Family, who sang for Empire troops in France a quarter century ago, and, in his own reckoning, crossed and recrossed the United States as a theatrical headliner 24 times—has only to smack his lips and break out quizzically into the singing of "She's Ma Daisy," "Roamin' in the Gloamin'" or "The Waggle of the Kilt," to win instant favor with audiences.

As invariably happened when Sir Harry visited American cities, and when he sang for soldiers in 1914-18, the crowds call him back repeatedly, crying out the titles of favorite songs which they want to hear to the accompaniment of the comedian's superb pantomime.

In political issues, which he thinks often alienate men one from another unnaturally, Sir Harry has no more than a secondary interest. His primary concern, he says, is with forces that help to unify rather than to divide society.

"Songs are good, and they are important," he says. "They are my life work."

His avowed deep kinship with the United States, which has incorporated into his personality and his flavorful speech many American idioms, prompted him to suggest:

"The States will be unbeatable, far greater than they ever dreamed, when they overcome regional differences and achieve real unity of purpose and spirit. The immensity of the Nation demands that kind of unity.

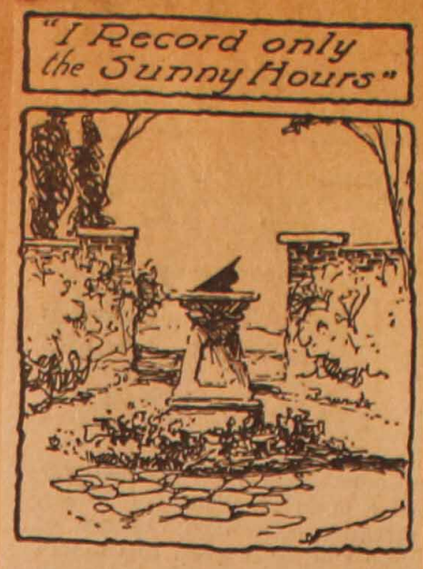
"There must be developed in the States a spirit of 'what can I do for my country?' That's what's helped Britain in this war. It will help America, too, help the people to know one another better."

Strolling amid the natural and man-created beauties of Lauder Ha and its surroundings, Sir Harry asserted: "You'll get something if you work for it. If you don't work, you'll get nothing, nothing at least that really matters. The person who expects something for nothing is a poor citizen."

Lauder Ha, the "hall" or "big house" into which Sir Harry moved nearly five years ago, is the realization of the home he started to build in his dreams 25 years ago. Today it is a landmark. Few persons visit the region without hearing of the handsome stone house with its spacious rooms, tasteful furnishings, personal museum, paintings and statuary, musical atmosphere, and conveniences of the owner's inventiveness.

From the tiniest gadget designed to avoid needless exertion, to the selection of a site, 700 feet above sea level, ennobled by proud and historic vistas, Lauder Ha is, in Sir Harry's word's, "the way I think a house should be."

Sir Harry's private museum holds at least one memento from every place he has visited, the huge collection ranging from honorary buttons restowed by luncheon clubs in "tank towns" in the United States, to war and agricultural tools from islands of the Pacific.



Competition in Opera

Tetrazzini, the Italian opera singer, in her book relates an experience with a jealous prima donna. Tetrazzini was singing one of the smaller soprano parts in a performance of "Lés Huguenots." In the press notices very little was said about the prima donna, but much about Tetrazzini, and demands were made to hear her in a more important role.

The leading artist was not too happy over the comments and proceeded to act accordingly. The next opera to be given was the "Barber of Seville." The prima donna declared she was indisposed and that Tetrazzini must take the leading part, but at the last moment the prima donna, also director of the house at the time, changed her mind, and informed the company that they were to produce "Rigoletto" that evening.

The principal part was assigned to Tetrazzini, who was entirely unprepared to take it. It seemed like a plot to make her appear at a disadvantage, but two of the leading male singers advised her to make the effort, saying they would help her. Tetrazzini speaks of the gratitude which swept over her for this kindness.

Needless to say, she was so successful in the role that when the prima donna read the press comments, she packed up and left the city.

Later, when Tetrazzini heard that misfortune had befallen the one time prima donna, she felt truly sorry. "It is only human to feel hurt and envious of one's supplanter, however innocent that supplanter may be," Tetrazzini thought. But when she saw the prima donna in one of the world's capitals, later on, she was able to "turn the other cheek," by writing a pleasant letter to her, to which she received a very cordial reply. Tetrazzini then sent her former rival tickets for her own private box, which were accepted. When she was singing that evening, the diva was one of the most enthusiastic and appreciative members of the audience.

so many are familiar through the opera of that name by Rossini. Characters which again come to life in Mozart's work are Figaro the Barber, Rosina, now the Countess Almaviva, the Count Almaviva, Bartolo, a lawyer and Don Basilio.

The plot whirls gaily around the advances of the Count to Susanna, the finance of Figaro, and the clever way the Count is fooled and brought to confusion by the wits of Figaro and Susanna, aided by the Countess.

Enlarging Orchestra Pit

Richard Lert is the musical director and conductor for the Pasadena offering of "The Marriage of Figaro." The orchestra pit at the Playhouse is being enlarged to accommodate a symphonic orchestra of 30 players. Young Southern California singing stars will take the leading roles. Scenery and costumes are being produced by arrangement with the Playhouse staff.

Remembering Ole Bull

THE CLIMAX OF that evening was the début of a young Norwegian violinist, Ole Bull, who was said to be one of the coming virtuosi that were to divide, like the generals of Alexander the Great, the empire of Sound, from the throne of which Paganini was preparing to retire.

It is something to remember Ole Bull in the flower of his first manhood, and the bizarreries which then attracted more notice than his fine tones. These consisted of a series of pizzicatos, performed guitar-like, with his left hand upon the finger board of the violin, while his bow was drawing harmonies from the deep well of the sounding board. This original style of performance received enthusiastic approval and the old habitués . . . observed to each other, *"Il ira loin, ce jeune homme."* In 1843 when the great Norwegian was in New York, my cousin Henry Hall Ward invited him to dinner. I recalled to Ole Bull and he recollected his modest début in the salon of Madame d'Abrantès ten years before.

Ole Bull was a man of singular and beautiful simplicity of character. He spoke English with much expression and had quaint turns of dialect as original as they were unstudied. He was describing the grandeur of the hills and fiords of his native land and its deep forests resounding with musical cataracts, when my old Uncle Dr. Francis exclaimed: "Did you play to them, Ole?" "No, Doctor, I listened."—From "Uncle Sam Ward and His Circle," by MAUD HOWE ELLIOTT. (New York: Macmillan.)

Anniversary for "Home, Sweet Home!"

PERHAPS NO MAN ever won more lasting fame for a single literary contribution than the author of the song, "Home, Sweet Home." But John Howard Payne proved the truth of the assertion that all a poem needs to have is a single line worth while. With the two opening lines of the lyric—

> Mid pleasures and palaces, though we may roam,
> Be it ever so humble, there's no place like home!

Payne struck a note at once manly appealing and universal. No wonder that 150 years after his birth on June 9, 1791, his memory is still enduring.

"Home, Sweet Home," as a song, was a success from the outset. At the first rendition in Covent Garden Theater in London, its endearing sentiment and melody caught the imagination of all who heard it. The song was included in his opera, "Clari, or the Maid of Milan," as something of an afterthought to climax the mood of the leading character in the opera.

John Howard Payne did not enjoy for long the blessings of a home or a mother. He was born in New York City and lost his mother at an early age. He never married nor had a home of his own. Payne was a youthful prodigy. At 13 he wrote and published poetry. At 15 he was editor of a journal, "The Thespian Mirror," discussing learnedly on dramatic criticisms.

From the Thomas B. Clarke Collection

JOHN HOWARD PAYNE
Youthful Portrait, Painted in New York by William Dunlap

By 18 he was on the stage and shortly appearing before large audiences in the principal theaters of America and England.

His success as an actor diminished after only a few years of acclaim. Then Payne took up play translation and writing. When he penned the two-stanza song in 1822, he was a self-imposed "exile from home," an American in Paris, writing plays for the English stage.

Incidentally, it is to the credit of Henry R. Bishop that he adapted the air of an old Sicilian vesper to the song with the lilting refrain—

> Home, home, sweet, sweet home,
> There's no place like home,
> There's no place like home!

John Howard Payne's playwriting, like his acting, was comparatively short lived. After 20 years' absence abroad he returned to his native land in search of a new field.

In due course he secured an appointment as United States Consul at Tunis in North Africa, where he served successfully for three years. After an interlude of six years, due to a change in the administration, Payne was reappointed to Tunis in 1851. He passed on the following year, and was buried in the Protestant cemetary in Tunis. There he lay for over 30 years.

Accordingly, W. W. Corcoran of Washington, D. C., wrote Oct. 14, 1882, to the Honorable Frederick T. Frelinghuysen, Secretary of State, saying: "It has seemed to me that the precious dust of an American citizen who sang so sweetly in praise of 'Home, Sweet Home,' should not be left to mingle with any soil less dear to him than that of the land which gave him birth, and which, by the beauty of his home-life, gave to him his best poetical inspiration."

On June 9, 1883, John Howard Payne's ashes found their final resting p[illegible] in Oak Hill Cemetary, Washington, D. C.

WALTER DAVIDSON

Was Beethoven Flemish?

Special to The Christian Science Monitor

BRUSSELS, Belgium—While the Nazi masters of Germany have been discarding a considerable proportion of the famous German musicians on the score of their Jewish affiliations, the musical world in Belgium is busy trying to show that even the great composer Beethoven, who has been allowed to retain his lofty place in the Nazi empyrean, is not of German, but of Flemish extraction.

It is pointed out that the composer's name is written "van Beethoven," and not "von Beethoven." According to Raymond van [illegible]rde, Keeper of the Archives at [illegible]lines in Belgium, the grand[illegible]r of the composer, bearing ex[illegible]he same name—Ludwig van [illegible]en — was unquestionably [illegible]Malines. This city he left to emigrate to Bonn, where he had just been given a post in the court chapel of the Archbishop-Elector of Cologne, who was making Bonn his headquarters.

Recent researches by M. Aerde have unearthed a branch of the composer's family at Kampenhout or at Boortmeerbeek in Flemish Brabant. He has established beyond all doubt that the van Beethovens now living in Flanders can claim relationship with the great Ludwig.

There is even talk of placing a commemorative plaque in the façade of a large industrial structure in the Rue des Pierres, Malines, which has taken the place of a row of houses in which was said to have been the birthplace of Beethoven, before it was demolished some 10 years ago.

Daily Anecdote

Kreisler Remembered

Like most of his fellow-artists, Fritz Kreisler is fascinated by the various attitudes assumed by his listeners during a concert. He is grateful for the rapt, deeply attentive expression of the earnest music-lover, but, at the same time, confesses to a not inconsiderable feeling of alarm when occasionally his glance falls upon the vacant, expressionless face of an inattentive auditor whose ears take in the sound of his music, but not the beauty of it.

One day the great violinist was walking with a friend, when the two passed a large fish-market, where on a large slab, arranged in orderly rows, lay a fine lot of fresh codfish, mouths wide open, eyes staring.

"Oh!" exclaimed Kreisler, "that reminds me—I should be playing a concert!"

Composer Honored

Bohemia and Moravia honor Anton Dvorak's 100th anniversary by issuing two stamps, of 60 haleru and 1.20 koruna denomination, showing the composer.

A BOOKMAN'S Notebook

CHANGING the topic from war to a more pleasant one, The Bookman reminds his readers that this is the centenary of Antonin Dvorak's birth. If there be any Pasadenans who moved about the New York music world in the 1890s, they will remember that Dvorak was in that city from 1892 to 1895, under contract at $15,000 a year as director of the National Conservatory of Music.

During one of his summer vacations the famed composer went to a small Iowa town to visit some Bohemian compatriots, and there composed most of his symphony "From the New World." It was produced on December 15, 1893 by the New York Philharmonic Society at Carnegie Hall, with Anton Seidl conducting. It has been said that he based his symphony on Negro plantation songs he had heard, as well as other melodies distinctly American, intending thus to give American composers a lesson in the writing of music that should have a national flavor. The largo, it was pointed out, contains the "Swing Low, Sweet Chariot" theme—that majestic, slow movement to which words have since been written and which is titled "Going Home."

The Bookman has never been able to detect in the largo anything even remotely suggestive of "Swing Low, Sweet Chariot." Dvorak was much interested in American folk songs, but his "New World Symphony" was inspired by what he saw and found here, and it remains his tribute in symphonic form to the spirit of the Western world.

U. S. Violins of High Merit

NEW YORK, April 22 (AP)—Violinist Jascha Heifetz found concrete proof yesterday that America can produce violins matching in tone and workmanship the demands of an artist of first rank.

Of 100 violins submitted by as many American professional and amateur makers, Mr. Heifetz and a small group of judges selected seven of superlative quality. Only 12 were rejected as amateurish.

With the help of Sascha Jacobson, violinist, and Jay C. Freeman, violin expert of the Wurlitzer Company, Mr. Heifetz chose the instrument made by Michael V. Yurkevitch of New York as best in tone and workmanship.

Several others were judged in two classes. On the basis of tone an instrument by B. F. Phillips of Pittsburgh was placed second; one by Luther Rosenthal, New York, third; E. H. Sangster, Fitchburg, Mass., fourth; Mario Frosali, Los Angeles, fifth; James R. Carlyle, Hamlet, Ohio, and Ludislov Kaplan, South Norwalk, Conn., each honorable mention.

"I have wanted to prove for years," Mr. Heifetz said, "that it is better for a young violinist to worry first about his training, instead of demanding a Stradivarius at the age of 10. I do not say that a good old Italian violin is not the finest in the world. But I believe that always the player is more important than the instrument, and that most of us can wait for a Strad until we are ready for it.

"I played a great many concerts as a boy on a $50 violin."

TRIBUTE FOR TUNES
WHENEVER A MUSICAL STAR INTRODUCES ONE OF ARTHUR SCHWARTZ'S NEW SONGS, THE COMPOSER EXACTS A PERSONAL MEMENTO FOR HIS COLLECTION OF SOUVENIRS.

California's Stately Hall of Fame

Ernestine Schumann-Heink—(June 15, 1861-Nov. 17, 1936)

BY ROCKWELL D. HUNT

[This is the 11th of a weekly series of biographical sketches of the great women of California history, written by an authority on the subject. As a whole, the series will constitute a new kind of history of the State and one well worthy of preservation. Students and others interested in the subject will do well to clip the articles as they appear, which will be on this page each Sunday.—Ed. Times.]

Nowhere was the passing of Ernestine Schumann-Heink more deeply felt than among the veterans of the World War. As "Mother of the American Legion" she had given unsparingly of her ability, her strength and her cheering personality in response to innumerable calls from the soldiers of her country. It was fitting that she should be accorded military funeral rites by the American Legion of Hollywood. She was indeed unique. Her death left her without a successor anywhere in the world.

This great artist-lover of all people was born June 15, 1861, near Prague, Austria. She was of Austrian and Italian descent, with some Jewish blood from her mother's side. Her father was Maj. Hans Roessler, an officer in the Austrian army, and her mother, whose maiden name was Carlotta Goldman, was an Italian singer with a rich contralto voice. As a child Ernestine learned to sing by ear contralto arias from Italian operas; but her austere father was too aristocratic to think of a stage career for the child, who was sent to the Ursuline Convent in Prague. Even there her remarkable voice attracted attention—she was assigned to sing tenor parts at mass. It was only when a French prima donna visited the convent that she learned what a contralto was and that arrangements were

yer, in May of the following year. In a short time they separated and several years later were divorced. She came to California and made her home near San Diego, where she found much satisfaction in living between her concert and operatic engagements. She had a great mother heart. The maternal character of her personality added to it a special charm. So marked was this that in his eulogy Rabbi Edgar Magnin pronounced her a woman who first was a mother and secondly an artist. Her own eight children, upon whom she bestowed unbounded love, were Ferdinand, Henry, George, Walter, Hans, Augustine, Charlotte and Marie. Of these Hans and Augustine, fighting on opposite sides and thus bringing inexpressible sadness to their devoted mother, met death in the World War.

Mme. Schumann-Heink completed her Wagnerian schooling under Cosima Wagner at Bayreuth. Her most famous roles included Fides in "Le Prophete," Ortrud in "Lohengrin," Erda, Ericka in "Die Walkuere," and Orpheus in Gluck's opera of that name. In her youth she was a famous Carmen. In all she was able to master more than 150 parts. Beginning in 1896, she sang for many successive years at the Wagnerian festivals in Bayreuth, and she sang every season for a decade in Covent Garden, London. Hers was a school of very hard knocks; her eminence was attained through the most rigorous kind of work, the severest self-discipline. It is said that her grievous trials threw her back upon the great music of Schubert and Wagner: "They were faithful when others failed; they had in her an adora-

ing was her life. "She sang," as expressed by one writer, "in the great capitals and she sang in the Arizona desert amid Mexicans, Chinese, a few Americans, and innumerable insects. She sang at Chautauquas and in the heat of the summer and helped mothers who had come long distances with their babies to hear her." It is reported that during her final sickness in Hollywood she asked her granddaughter Barbara to play Schumann's "Lullaby" for her on the piano, promising to sing for her—but she lapsed into unconsciousness; no earthly lullaby was required—her spirit had peacefully joined the heroic Wagnerian characters with whom she had been so long and so intimately associated in song.

Mme. Schumann-Heink's fame is secure—she has won a highly favored place among the immortals and in the affections of millions. But there was something finer and nobler about her even than the golden voice that enthralled the multitudes—she was a full-orbed woman with a great human heart and inexhaustible sympathy. With her divine gifts she ministered, willingly and lovingly, to the "universal cry for the human touch." Hers was indeed a loyal and courageous spirit; and through the unbought graces of religion her fortitude carried her unscathed through ordeals that were often tragic as well as triumphs that would have turned the heads of lesser artists. She became an ardent Californian, and California proudly claims her as her own; yet she was more than Californian—her art and her personality belong to the culture of the entire world.

Laguna Gettysbu

Publisher Announces Release of Full Choral Composition

LAGUNA BEACH, Jan. 8.—Cleo Allen Hibbs, local composer, pianist and singer, today received word from his publisher in San Francisco of the release of his choral composition, "Lincoln's Gettysburg Address," in which the text of the famous document is set to music.

The composition is written for full chorus without solo and is published by Wesley Webster of San Francisco. It first was introduced to the public here at a service of the Community Presbyterian Church under personal direction of the composer.

Recently Hibbs had two new piano compositions, "A Fog at Sea" and "Staccato Caprice," published by Schroeder & Gunther, Inc., New York music publishers. Three more compositions, "An Autumn Evening," "The Minuet" and "Colonial Dance," now are in the hands of his New York publishers and soon will be off the press.

Cleo Allen Hibbs

American music has had some very interesting phases in its ever-changing history," said Mack in an interview this week.

"For instance, after the Civil War many negroes freed as slaves moved to large cities, where they lived in abject poverty.

"To help one another out they gave what they called 'rags' benefits or 'rag

Gus Mack and Frank Liddell will sing any song you can name of the vintages of 1890 or back.

Played On', 'Daisy Bell' or 'A Bicycle Built for Two', 'My Gal is a High Born Lady' and 'Under the Bamboo Tree'.

song either with words or music the telephoner has a case of Imperial Beer sent to his house.

Liddell, both are old-time

BOSTON, Jan. 7. (AP)—Music lovers today were mourning for Mrs. Effie I. Canning Carlton, 84, whose slumberous melody to the long-loved lullaby, "Rock-a-bye Baby," brought the sandman to the bedside of millions of babies—but never to one of her own.

In impoverished circumstances, she died in Boston's City Hospital—victim of a cerebral hemorrhage suffered several days ago—in a room provided by the American Society of Composers, Authors and Publishers.

A former stage actress who once toured the country with William Gillette, she composed the melody to the old Mother Goose rhyme to lull to sleep the restless baby of a neighbor.

She took her composition to a Boston music publisher at her teacher's urging and he snapped it up as a find and popularized it by permitting its use in a road show.

He had the song copyrighted. Within a few months the sales ran to $25,000, and before he died several years later more than 300,000 copies were sold.

In her later years, Mrs. Carlton found difficulty recalling when she wrote the melody. Her best recollection was that it was composed when she was 15, which would have made the time about 1870. The song was copyrighted in 1887.

Twice renewed, the copyright was allowed to lapse when the music publishing firm changed hands. Investigating Mrs. Carlton's finances shortly after she went to the hospital, the American Society of Composers found she had received few royalties from the song. Massachusetts Congressmen made several attempts to put through special legislation to renew the copyright for Mrs. Carlton.

The hemorrhage attack came shortly after she returned from a motion picture in which her song was used. Her husband, also an actor, died several years ago. They were childless.

Humane Worker Dies

SAN FRANCISCO, Jan. 7. (AP) B. F. Brisac, 81, long active in the work of humane societies and a San Francisco insurance executive, died at his home here Saturday night.

© Harris & Ewing

Marian Anderson, famous Negro singer, is photographed here at work and at play. (1) Practicing with her accompanist, Franz Rupp, in the studio at her Connecticut farm. (2) In formal dress, as she appears on the concert stage. (3) In the garden at "Marianna," her Connecticut home. (4) Smiling in pleased acknowledgement of congratulations extended to her at the close of one of her concerts. 5—Holding Feenon, her enthusiastic puppy.

Marian Anderson and the Artist Woman

Iglauer
ian Science Monitor

lace. I bought the place because f the marvelous view of the whole alley from the house." She stood lent for a moment. Then she egan to hum in a deep, lovely oice as she turned and walked ack into the studio.

Her tone became serious. "Reardless of whether one is an artist not, one cannot help thinking out the international situation so uch of the time now, and being ected by it. Everything reminds e of it. One gives aid where one , but there is so much to do," said sadly.

Would Help Her Race

off with the rest of us, looking with wonder at this simple woman, endowed with a genius of which she is aware, but which she seems in all her actions and words to consider as the possession of her race rather than as a personal achievement.

So far this year, the woman whose first music lessons were paid for by a church collection has won the Bok award (in March) of $10,000 as the Philadelphia citizen who has done most for the city in the year, and the Spingarn medal for the highest achievement of an American Negro. Her name was added to the list of Americans who have received the Roosevelt medal for distinguished achievement in the arts, and a book of her life, written by Kosti Vehanen, now on his way to Finland, was published.

"Sometimes one is amazed to find the thing one doesn't think will happen, really coming true," she continued, tucking her legs beneath her and settling back in her chair. "I remember how surprised I was to find the response to the concert in Washington in 1939 so great." She was speaking of the famous concert in the Lincoln Memorial—when 75,000 persons she seemed to relive what was probably the greatest experience of her life, almost as though she could still see the mass of upturned faces.

"It is really a great surprise to a singer to find that she has created such excitement. One gets so thrilled, when singing on such an occasion, that one is completely outside oneself. When you see so many thousands waiting, listening, you have a tremendous feeling of

hand, I felt very different. The Dean made the most marvelous speech and afterwards my cousin said, 'How did you feel?' Well, to tell the truth, I felt stupid. To hear someone enumerate the marvellous things you have done, when you know you haven't half measured up to what you hoped to do, just does make you feel stupid.

"And the Bok award was a frightening experience!" she exclaimed. "It was supposed to be a great secret to everyone—though I knew beforehand, and had a little acceptance speech prepared. Mr. Deems Taylor was required to say 'It,' instead of naming the person to whom the award would be given. 'It' had been born in Philadelphia, and 'it' had done this and that. And I got more and more excited, knowing 'It' was I, until when I finally had to speak I had forgotten the speech, and had to make one up. As it was, I felt that if I had to say another word, I would just cry all over the place!"

Her Home Is Interesting

"But you want to see my house

some great composer could hear these semi-savage performances. With a little skillful adaptation and instrumentation, barbaric chants and choruses might be evoked from them that would make the fortune of an opera."

Her prophetic wish was realized when George Gershwin spent several months in the South Carolina coastal region, imbibing the color and feeling of Negro music, before he composed the operatic score of DuBose Heyward's *Porgy and Bess* (1936).

The Society for the Preservation of Spirituals, composed of prominent white Charlestonians to whom these melodies have been familiar from childhood, has collected authentic versions of these chants and published them in book form. But the society's greatest contribution is its presentation of the spirituals in concerts over the State and on several tours in the North. On these occasions the members sit in a group, attired as antebellum ladies and gentlemen, and, with no accompaniment save the patting of hands and the stamping of feet, sing and sway in faithful mimicry of plantation hands. Sometimes mounting fervor impels one or more of the chorus to rise and shout, or to swing into the "break bone" dance.—From "South Carolina," in the American Guide Series. (New York: Oxford University Press.)

ligious and secular folk songs of American Negroes. The author is a descendant of one of the original Fisk Jubilee Singers who were the first to present Negro music on the concert stage when they toured America and Europe from 1871 to 1878. "Jubilees" on their repertoire are included in

Not until 1938, or 63 years after he had written Carry Me Back to Old Virginny, was it generally known that James A. Bland was a Negro. In the disclosure, which followed the suggestion that this song be made the state anthem of Virginia, it was also learned that he was the composer of seven hundred other songs, had died in 1911 and was buried in Bala-Cynwyd, Pennsylvania. Today he is known as "The Negro Stephen Foster."

Louis Blues" has become almost as popular the world over, as any other song America has produced.

The history of the Spirituals has been told many times but now we have the history of the Blues, the mourning songs of the Negro race, of which Handy is held to be the "Father." He was the first to give to this folkform, as it was heard in the south, a wider public, a public which liked his compositions done in this style. "The primitive Southern Negro as he sang was sure to bear down on the third and seventh tones of the scale, slurring between major and minor. Whether in the cotton fields of the Delta or on the levee up St. Louis way, it was always the same. I never heard this slur used by any white man. I tried to convey this effect in my Blues by introducing flat thirds and sevenths (now called blue notes) although its prevailing key was the major. I also struck upon the idea of using the dominant seventh as the opening chord of the verses. These were distinct departures but as it turned out they touched the spot."

The book is written with charm and dignity. He tells of his early struggles; the lot of a negro musician knocking about in the deep South; his days in famous minstrel shows; how his orchestra came to grief with the last war; his career in New York as publisher and song-writer; his bankruptcy and blind-

Stories of Famous Hymns

by HORACE B. POWELL

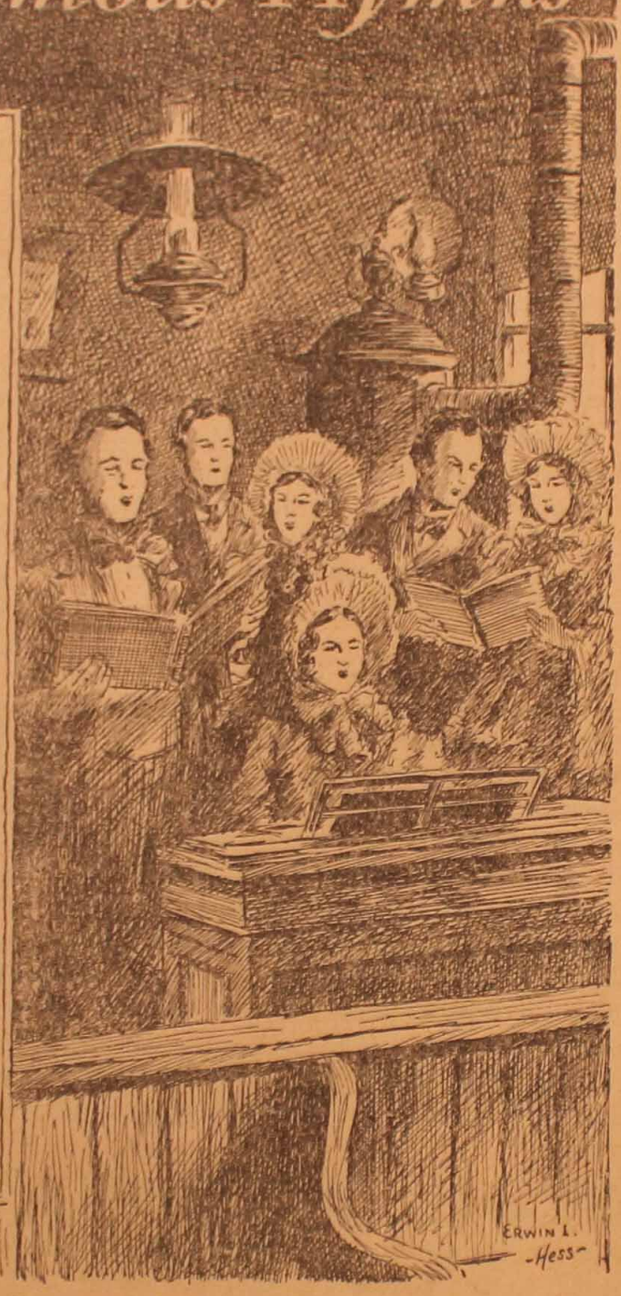
I Can Hear My Savior Calling

I can hear my Savior calling,
"Take My cross and follow Me";
Where He leads me I will follow,
I'll go with Him all the way.

I'll go with Him through the garden,
I'll go with Him all the way.
Where He leads me I will follow,
I'll go with Him all the way.

I'll go with Him through the judgment,
I'll go with Him all the way,
Where He leads me I will follow,
I'll go with Him all the way.

He will give me grace and glory,
And go with me all the way,
Where He leads me I will follow,
And go with Him all the way.



This hymn, written by E. W. Blandly, was helped to fame by its appealing chorus. The refrain, indeed, has always been for many the most popular part of the song and in many hymnals it appears under the title, "Where He Leads Me I Will Follow."

Today, it has disappeared from many song books but for many years — years during which the greatest of the gospel songsters were holding forth—it was a favorite hymn of consecration.

The "garden" referred to in the second verse of the hymn is the Garden of Gethsemane where, according to the Bible story in Mark 14:32, Jesus went for meditation and prayer just before His arrest which led to His death on the Cross. The "judgment" mentioned in verse 3 is the Saviour's trial before Pilate

'Dime Concerts' to Be Renewed

Fulfilling its obligation to East Los Angeles, the Little Symphony Orchestra under the baton of its founder-conductor, Ernst Katz, will launch another Sunday night series of six "Dime Concerts" this evening in Poppy Trail Villa, 4558½ Whittier Blvd.

The entire proceeds from this concert, which is the seventh of the current season to be presented by this musical aggregation of 40 young musicians between the ages of 12 and 21, will go into the fund to buy additional needed instruments for the orchestra. Last season these concerts helped in the purchasing of the orchestra-owned tympani, cello, French horn and two double basses.

SUNDAY MORNING.

S.C. to Offer Music Course

Lectures, Recitals and Concerts Will Form Substance for Studies

Featuring a campus performance by the Los Angeles Philharmonic Orchestra, a four-month series of evening lectures by Albert Coates and Bruno Walter, conductors, will be given as the first musical program of its kind in the West by the University of Southern California, beginning Sept. 25, according to an announcement made yesterday by President Rufus B. von KleinSmid.

The group of five classes, planned "for the enjoyment, understanding, and performance of great music" will include a series of lectures, recitals and concerts for both laymen and students. William C. Hartshorn, assistant director of music in the Los Angeles public schools; Dr. Max T. Krone and Dr. Lucien Cailliet of the Southern California School of Music also will take part in the series of evening classes on the campus from Sept. 25 to Feb. 1.

ORCHESTRA WORK

Designed for musical appreciation of the layman or for teachers and students, granted university credit, the series also includes opportunity for participation in universty orchestra and choral work.

With lectures by Coates and Hartshorn, the course on Understanding and Enjoyment of Music will feature American, English and Russian music. The instruction to be given each Wednesday at 8 p.m. on the campus, will be augmented by appearances of Nadine Connor, Mme. Vera de Villiers Graaf, David Laughlin and Paul Keg. Performances by the Univers Choral Union, under the d tion of Dr. Krone, will in the presentation of Han "Messiah" on Dec. 11 an oratorio, "Dream of Ger by Elgar, which will be ed by Coates on Jan.

INTERPRETATION

Also included in t day courses will be ance of the Philharm tra in Bovard Audi campus, on Jan. 1 group of lectures on the orchestr vember and De

Another seri ter on Tuesday clude three interpretatio with Brahm as the initi

Advance ing, anoth by Albert nings. D conductors, however is open

Brahms, Opus 30

OCTOBER had come in like a peacock. Our river-banks were processions of maple orange, birch yellow, fir green, and bush red. The mountain ash carried its nuggets of crimson in open palm, and the lake inverted the flaming mountains, as if we were not already dizzy enough. Against backgrounds of gold the peacock preened and perfected her hues; and the air did not move, being weighted with color. Only the pines and spruces, sentinels stationed to guard the festival, remained green and unbewildered. Day after day I walked out at varying hours, gazing, speculating how far beyond itself such a wonder could go; for already the thing was a dream within a dream.

* * *

One still evening, since Nicholas was busy, I set out alone to circle the village under the moon, and perceived that the appointed change had come. It wasn't merely that the moon had grounded on a shoal of little white clouds and would have to be pulled off by a great wind. It wasn't because the muted light made the woodland stranger than it had any right to be. It was as if I had been listening exclusively to the horns in some supernal symphony and now realized their passage coming to a close. When the heart, which belongs to the changeless, confides itself to the changing, it must accept this moment.

Suddenly, for I had been walking heedless of place, a piano sounded through an open window. On the fourth unmistakable note, I knew where I was in time and eternity. Opus 39. Brahms. The Waltzes. Bachaus playing. By the courtesy of Serena Grauen's victrola.

* * *

I stood and listened and was played upon by these exquisite fugitive satisfactions, each so poignantly brief, each as miraculously right as the arrangement of petals on some unearthly flower. And there were sixteen flowers in this offering.

Such tenderness to flow from the bulky bearded Brahms! Unimaginable until one remembered not "from," but "through." *Dolce, appassionato, leggiero, scherzando*, one beckoning, one receding to the dim horizons of loveliness, and all so marshalled as to give me just the precise time to feel that *this is perfection* and then to show me a new unguessed perfection beyond.

As when one watches a snowfall and the intensity suddenly increases, so with No. 13, the music broadened to grandeur. Glorious as this was, it was immediately forgotten in the next, as the great chords crashed and swung in their magnificent rhythm, covering the keyboard, lifting, storming into a sea splendor, and abruptly ceasing. The next-to-last laid its hand of quiet on the heart, and then the precious last, more moving to me than ever before in that passing of autumnal glory. I heard my feeling returned to me in the intimate cadences of actual tone. Brahms was saying to me: "I, too, have known fleeting loveliness. Now the past is past and how beautiful it was, and *shall be* while these notes of mine remember."

It was that *shall be* in the music which comforted, which reminded the heart distressed by loss and the illusion of time that beauty is eternal and can never be lost. The piece drew to a close, lingering, looking back, and ending above the tonic, not saying good-by, epitomizing in its last tender breath the message of the whole. The quiet met about me again, a different quiet now, calm, solaceful. I felt curiously strong, no longer desirous of holding the unholdable. Abandoning the moonlight, I made my way to Serena Grauen's door.

Serena had become one of my reliables in Evergreen. She taught school, as she said, to keep her humble, and then ran the library to make her proud again. For these purposes, she needed neither. But a woman's analysis of herself is not for primers.

Serena had something of Cleopatra's infinite variety, but luckily did not resemble that Egyptian adolescent in the least, as she was fair, brown-eyed, and probably forty. It was fun going berrying with her, for she was a sort of sister to the sunlight and the green leaves, gay as a chewink, and with a child's gift for getting raspberry stains on her cheeks.

In her library, however, she was on excellent terms with the great, as hospitable to Dr. Johnson as to Charles the Lamb, as she called him. She had made the little library a vital place in Evergreen. I doubt if another village its size has spent so much on books and so unwastefully. Serena was generous to the moderns, but could not abide the "gutter poets"—her phrase. "They're sin-

show in the place you intended.' Isn't that so true, and so assuring!"

"His impersonal severity toward his own work is a rebuke to me when I think of it," I said. "You know that string quartet you played me, Opus 51."

She nodded. "Exquisite. Beyond the touch of time."

* * *

"Well, Brahms called it his 'first.' But he wrote twenty string quartets before that and destroyed them! Twenty! He simply couldn't endure the nearly good. To the furnace with it! 'It's not hard to compose,' he said, 'but it's wonderfully hard to let the superfluous notes fall under the table.' How many notes are there in twenty string quartets, most of which I imagine would have made the fame of any composer in Europe? It shames me. How many writers have you ever heard of who were so inexorable with themselves? Most of us regard one revision as a trial, two as an imposition, and three impossible! We cascade into print and then are amazed that our compositions keep hardly longer than a basket of peaches."

"Art is the preservative," Serena said with a smile. "I'll leave it to you to tell me what art is."

"I'd rather hear some. Let's let [illegible] D Major Symphony take us back [illegible]

T. M[illegible]

The Eroica Symphony

Beethoven's Third Symphony is set down by Paul Henry Lang, in his "Music in Western Civilization," (published this month by W. W. Norton & Company) as "one of the incomprehensible deeds in arts and letters, the greatest single step made by an individual composer in the history of the symphony and the history of music in general."

The statement is well considered; it looms in a summation which is broad, scholarly, and musically penetrating. Indeed, wonderment at that mighty project of the imagination and will is not lessened by the passing years.

"I am not satisfied," said Beethoven to Krumpholz in 1802, "with my works up to the present time. From today I mean to take a new road." Contemplating the harmless docilities of the First and Second Symphonies, one looks in vain for a "new road" taken so readily, with so sure and great a stride. Wagner's "Ring" following "Lohengrin," Brahms' First Symphony—these triumphant assertions of will power were achieved only after years of germination and accumulated force. With Beethoven, spiritual transformation often came swiftly and without warning. Having completed his Second Symphony in the summer of 1802 at Heiligenstadt, he forthwith turned his back upon the polite patterns of Haydn and Mozart.

The moment was the most critical in his life. The realization came upon him in that summer that deafness must be accepted, an ironic blotting out of the precious faculty of his calling, shutting him from converse with the world of tone and the world of men. He contemplated suicide, but seized upon the thought that living to compose was his one great duty and resource. To Dr. Wegeler, one of the two friends whom he could bring himself to tell of his deafness, he wrote in a letter of resurgent determination, "I will take Fate by the throat." The "Eroica" was his direct act of taking "Fate by the throat," for the first sketches are attributed by Nottebohm to October, 1802, the very month of the Heiligenstadt Will. In this sense, the idealized heroism of the Symphony can be nothing else than autobiographical. It is not explicitly so, for Beethoven would not reveal his secret tragedy; not even consciously so, for the deeper motivations of Beethoven were quite instinctive.

As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The workmanship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Reis remembered seeing the fair copy in its finished state upon the composer's table in the early spring of 1804.

Musicians have never ceased to wonder at the welded and significant organism of the exposition in the first movement, the outpouring invention and wealth of episodes in the working out, the magnificence and freshness of the coda.—From the program notes for the first concert of the Boston Symphony Orchestra season, by John N. Burk.

Schumann's Music Wears Better

THE WORKINGS of the general public distaste for originality can be clearly seen in the careers of Schumann and Mendelssohn. The latter was far the less original, and therefore far the more popular. He could be depended upon to do the accepted thing, and to do it gracefully, with elegance and skill. He could be depended upon not to shock one by beginning a piece abruptly or ending it unexpectedly or inconclusively. His melody was agreeable, his harmony smooth and conventional, his structure clear to obviousness. His pieces were full of *clichés* and rubber-stamps — familiar cadences, well-loved turns of melody, musical household words. Hence he was a popular hero, musical dictator of his day, universally admired: as someone said, "He could not stick his head out of the window but someone would shout 'Hurrah!'" Schumann on the contrary was a solitary, a radical, even something of a revolutionary. He liked harsh dissonances, clanging sonorities, elusive rhythms, unforeseen transitions. He did not, like Mendelssohn, respect your little habits. He was likely to begin a piece, as he does *Aufschwung*, with a sudden ferocious onslaught, or to end a song, as he does *Im wunderschönen Monat Mai*, with an inconclusive chord, a musical question-mark. The *Arietta* of his first piano sonata ends so unobtrusively, with a single thread of unaccompanied melody, that you have to be on your guard to know it has really ended at all. Mendelssohn would have been more considerate, and added two chords of neat cadence. Schumann, in short, puzzled you; he was always provocative, and that was often provoking; he obliged you, in order to respond to his thought, to think for yourself, and that you naturally resented. For his originality he paid by long obscurity. There was no shouting when *he* looked out of the window. At one of his wife's recitals a gentleman asked him if he too was musical.

As time went on Schumann's music wore better than Mendelssohn's. With familiarity, its thoughtfulness and imagination became ever more interesting, while Mendelssohn's formulae grew so threadbare that today he is even underrated. That Schumann's position is now so secure is due to the funda- soundness and profound beauty of sic. In this way time is always a neces- ly of originality, and one reason there ttle effective originality in modern art our life is now so hurried and dis- as to give no chance for this neces- liance with time. Art of any pro- can be appreciated only slowly, ly, in leisurely contemplation. One ave it and return to it.—From "Artis- ls," by DANIEL GREGORY MASON. (New Norton.)

Summer Workshop in the Forest Primeval

(Reprinted by permission of Music News, Chicago)

A Story of the MacDowell Colony

By

CHARLES WAKEFIELD CADMAN

No telephones! No interruptions during the day's work. No appointments. That is what the MacDowell Colony means. It is a halcyon milieu planned by an artist for artists, one of the few spots in America which is utterly removed from the commercial. Visitors—even personal friends—cannot pry. After breakfast is done and the workers have gone to their cabins for the day—no intrusion is brooked. There is no knocking on the door with messages once the day's work is started. Even the noonday lunch is left unobtrusively on the porch and the occupant stops for it when he feels ready. The shelter and remote atmosphere of every cabin gives to its occupant such rich privacy he can shout or sing or dance or bang the piano at the top of his pitch yet disturb no one. It is not often in life that anyone luxuriates in such complete privacy. Imagine reveling in it for weeks on end! That is what an invitation to MacDowell means . . . and for a creative mind it is the boon of a lifetime. MacDowell has offered cynosure to such people as Edward Arlington Robinson, Marc Blizstein, Mrs. H. H. A. Beach, Aaron Copland, David Diamond, Louis Gruenberg, Thornton Wilder, Mary Aldis, Stephen Vincent Benet, Willa Cather, Ruth Draper, DuBose Heyward, etc., etc., etc.

Composers, artists, and writers used to starve in garrets—now, thanks to Edward MacDowell's kindness and forethought and to the generosity of those who revere his memory, they may live very comfortably—at least for from three to eight weeks. For a pine-scented retreat in the New Hampshire hills, near majestic woodlands and within sight of graceful Monadnock Mountain, has been given to creative artists—a secluded spot in which to work, safe from the interruptions and annoyances of urban life as well as the summer heat of the city. The MacDowell Colony combines the allure of a summer resort with every convenience and inspiration for work.

Living arrangments are much like those of a summer camp; rules are few and simple and serve merely to guard the privacy of the residents and expedite the chores of the employes.

About twenty-three workers can be accommodated at one time. There are two dormitories for feminine guests—one called The Eyes and the other The Cottage. Men may reside in the apartments over Colony Hall dining room and recreation center, where Edward Arlington Robinson spent so many summers. I can see his tall, gaunt, bowed figure now, crossing the field on the way to his studio in the pines—he always wore a white canvas hat and was ever careless of his dress when around the Colony. This is, I think, a tribute to the liberty and ease with which one spends his work period there.

Another residence for men is called the Lodge, situated about a mile from Colony Hall and toward the town of Peterborough. A country road to town runs close by the low stone wall circling the grounds. Five or six men can be accommodated there. Rooms are simple with white woodwork, good beds, abundant cup-board space, wash-stands with hot and cold water and a general bath on first floor. The maid service is excellent at all times.

The Day Begins

The Colonists, ready for breakfast bright and early at seven-thirty, as befits those living the "simple," healthful life, assemble in the Colonial dining room with the big open fireplace. There they gather around six small tables with snowy linen and atrtactive bowls of wild flowers. A good breakfast of the conventioal sort, including fruit juices of various kinds, corn bread, muffins, and excellent coffee, fortifies the workers for the day's creative labors. Woe to the tardy riser who comes after nine, however; he stays hungry until noon!

Breakfast over, the artists scurry away for the day, each to his own studio. Some of the lazier individuals drive, but since distances are negligible, most of the studios being not more than half a mile from the main hall, the majority welcome the opportunity for a short jaunt through the woods before beginning their daily stint.

Isolation and Work

Individual workshops or studios are scattered all around the 600 acres of timberland and woodland, far enough apart that no sounds penetrate from one to another. Nothing but the wind in the trees (and there are still many left in spite of the hurricane of two years ago and the awful devastation it wrought) and the call of crows ever disturbs a worker. The joy of isolation and satisfying, unhurried work at this ideal place cannot be described. It has to be experienced.

The studios themselves are the finest possible. Those occupied by composers have a good grand piano rented very reasonably for the season, a large flat-top desk or table to work on, a couch for a "cat-nap" when the heat of the day becomes too fatiguing. Everything invites the accomplishment of what has been percolating in one's brain during the long dull winter amid the bustle of the city.

A brief respite comes at noon when the man-of-all-work deposits a lunch basket on the screened porch of every studio. The basket contains a thermos bottle of coffee, tea, milk, or cocoa, and usually two kinds of dainty sandwiches. About twice a week hot, creamed, chopped meat of some sort, baked in a casserole with bread-crumbs replaces the sandwiches, and there is always fruit—an orange, banana, plum, or the blueberries that abound in that vicinity. The basket is placed unobtrusively on the porch without interrupting the occupant of the studio. Some visitors with unusally hearty appetities grumble at what they deem the inadequacy of the noon meal, but, after all, light eating is generally conducive to deep thinking.

Work continues through the afternoon until five, rarely later because of fire hazards. There are no lights of any kind in the studios; smoking is not encouraged although most of the artists do smoke but have evidently been extremely cautious about disposing of cigaret stubs as well as quenching the fire in the fireplace before leaving.

At five every one goes "home" and then to a good dinner at Colony Hall. Menus list fresh vegetables, a meat course changed nightly with fish a l'espagnole on Friday, Boston baked beans Saturday, and stewed chicken mashed potatoes, green salad, ice cream and cake on Sunday—speaking of cake reminds me of Mary Toneri, the cook, whose famous delicacies and resourceful management together with Emile, her husband, help to make the colonists' stay a pleasant one.

After dinner there is physical exercise for those who feel the need of active recreation after a day of hard work. There are tennis courts, croquet grounds, bowling-on-the-green, and billiard tables so that you can compare notes on your latest symphonic theme with your neighbor who does pastels all the while you are serving up an "ace" a la Bill Tilden or sending him a short one to the net.

Mental Stimulation

And that brings me to one of the most invaluable features of MacDowell Colony—the opportunity for mentally stimulating contacts with your colleagues. It does not matter how well-trained or brilliant you may be, you unconsciously imbibe new knowledge, a broader outlook, hope, encouragement, and doubtless an artistic growth from social contacts with the caliber of minds that congregate there. These contacts are of vital importance especially to the younger artists who go to the Colony each year. Only the introvert, the recluse, or the narrow-minded person consumed by jealousy of others' talents, could resist the easy camaraderie and atmosphere of good-fellowship that prevail in the camp and make themselves felt in subtle ways.

Colony No Playground

As for the Colony itself, it is not a playground; it is not a vacationland. It is not a school or college, or a philanthropic organization seeking to exploit the work done there. It does not guarantee the worth of the work you do while there. It is first, last, and always, a place where anyone who writes music, paints pictures, uses plastic materials, writes poetry, novels, plays, or even scientific treatises, can do so in happier, more comfortable surroundings than he may find even at home or in a city studio when hot, sleepless nights impair his willingness and ability to think and work.

Few indeed are the days when bad whether, dark days, or outside annoyances interfere with the flow of thought. After my four sojourns there, I can personally say that working conditions are ideal.

MacDowell's Sanctuary

During his lifetime Edward MacDowell did some of his finest composing in this beautiful woodland retreat. He was convinced that solitude was necessary for his work, and many of his finest inspirations came into being at Hillcrest and "The Log Cabin."

It may be true, as some students of history and psychology claim, that suc-

Night is a time and a mood. The painting finished, the viaduct built, the home tended, the long day over, and man wonders, in a moment of let-down, how the new day is to be faced.

At such a time, the best of us turn to some source outside ourselves. Music is one such sanctuary. In matchless radiance, the Capehart Phonograph-Radio captures the chorale, the concerto, the mass, and gives them meaning for the present hour.

A-rock-rock-rocking
To a mother-goose rhyme!
Oh, but we were happy
For half an hour's time!

But there was I, a great boy,
And what would folks say
To hear my mother singing to me
To sleep all day,
In such a daft way?

Men say the winter
Was bad that year;
Fuel was scarce,
And food was dear.

A wind with a wolf's head
Howled about our door,
And we burned up the chairs
And sat upon the floor.

All that was left us
Was a chair we couldn't break,
And the harp with a woman's head
Nobody would take,
For song or pity's sake.

The night before Christmas
I cried with the cold,
I cried myself to sleep
Like a two-year-old.

And in the deep night
I felt my mother rise,
And stare down upon me
With love in her eyes.

I saw my mother sitting
On the one good chair,
A light falling on her
From I couldn't tell where.

Looking nineteen,
And not a day older,
And the harp with a woman's head
Leaned against her shoulder.

Her thin fingers, moving
In the thin, tall strings,
Were weav-weav-weaving
Wonderful things.

Many bright threads,
From where I couldn't see,
Were running through the harp-strings
Rapidly.

And gold threads whistling
Through my mother's hand.
I saw the web grow,
And the pattern expand.

She wove a child's jacket,
And when it was done
She laid it on the floor
And wove another one.

She wove a red cloak
So regal to see,
"She's made it for a king's son,"
I said, "and not for me."
But I knew it was for me.

She wove a pair of breeches
Quicker than that!
She wove a pair of boots
And a little cocked hat.

She wove a pair of mittens,
She wove a little blouse,
She wove all night
In the still, cold house.

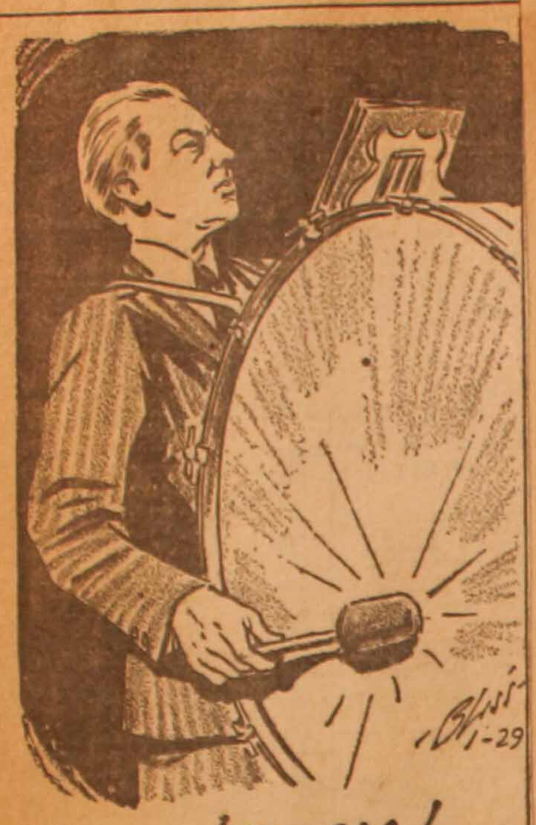
She sang as she worked,
And the harp-strings spoke;
Her voice never faltered,
And the thread never broke.
And when I awoke,—

There sat my mother
With the harp against her shoulder,
Looking nineteen
And not a day older.

A smile about her lips,
And a light about her head,
And her hands in the harp-strings
Frozen dead.

And piled up beside her
And toppling to the skies,
Were the clothes of a king's son,
Just my size.

PRIVATE LIVES


BOOM! BOOM!
IT'S NOT BECAUSE HE'S A WORLDFAMOUS CONDUCTOR THAT
LEOPOLD STOKOWSKI
WAS ADMITTED TO THE MUSICIANS' UNION.
BEFORE THEY'D LET HIM JOIN, HE HAD TO PROVE HE COULD PLAY AN INSTRUMENT.
MR. S. QUALIFIED ON THE BASS DRUM!
1-29

Music vs. Fatigue

Ultra-violet rays and transcribed music are among the devices now used by the Bristol-Myers Company, of Hillside, N.J. to help maintain employes' health and morale.

A battery of 104 ultra-violet lamps, installed in the plant's air-conditioning system, helps sterilize the 40,000 cubic feet of air circulated by the system each minute. Music and occasional news programs are broadcast during four hours of each working day through 165 loudspeakers. Company officials believe the music, which masks manufacturing noises, is effective in helping to reduce fatigue.

Flute From Human Bone Exhibited

Library Exhibits Old Music-Makers

Assuming museum proportions and importance is the exhibit on display in the Circulation Hall of the Pasadena Public Library. It includes musical instruments of the aborigines of America and of Africa, instruments of the mountaineers of the United States and sophisticated and beautifully formed ones of the Orient.

Three instruments, the originals of which may be seen only in the New York Metropolitan Museum of Art, are progenitors of the harp. They are the property of Mrs. Helen Wig Elgin of Altadena, well known harpist. They were made for Mrs. Elgin by Harold W. Spaulding of South Pasadena. Mr. Spaulding, working from tiny photographs of the originals, used a magnifying glass to get the details of the designs. The primitive designs are faithful reproductions and reflect careful workmanship. Mr. Spaulding for years has been interested in making things as a hobby.

Simplest Form of Harp

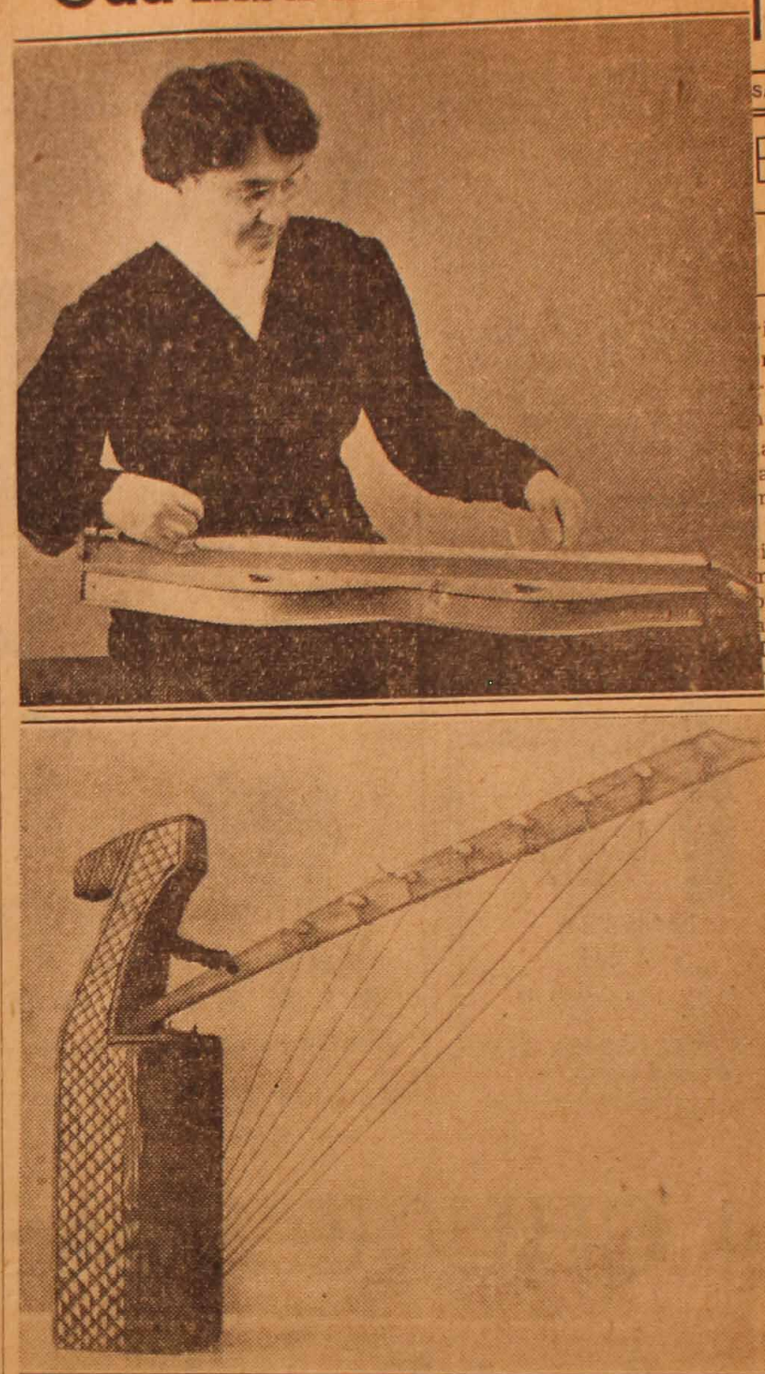
The instrumemnts, all primitive in appearance, intrigue the interest. There is the musical bow, which is the simplest form of stringed instruments and, according to Mrs. Elgin, the instrument wherein lies the origin of the harp. This idea is vertified by the native tribes of Damarus, in Southwest Africa, where archers still convert their vows into this simple form of harp when they desire to make music. It is played by plucking with the fingers or plectrum, striking with a wisp of straw or small twig, or, in rare instances, using another bow. The sound thus produced is hardly audible except when reinforced by a resonator.

The natives remedied this defect by placing the bow over the open mouth against the teeth, or on occasions over a small cavity in the ground. From these awkward positions the musicians finally discovered the use of the gourd and so tied one to the bow and placed the open end against the body, so establishing a resonator for their instrument. The string originally was made of vegetable fibre. In playing upon this instrument the bow is held in the left hand in an horizontal position, the gourd resting against the chest of the player, while the string is plucked with the right hand.

Cluster of Bows

The African harp of the Valga type shows an advancement in the development of the harp. This consists of a cluster of musical bows tied to a single resonator, in this case a triangular sound box. The box is ornamented with an African design burned into the

Odd Instruments Shown



Above, Miss Marjorie Sinclair playing the Dulcimer, and below, old instrument called the Ombi or N'Gom.

complicated of the three and the one which resembles the harp as we know it. However, it is still definitely primitive. It is called the Ombi or N'Gom, an instrument of the Fan Tribe, Gaboon, in the French Congo. The body is wood and decorated with burned-in designs. The eight strings were originally of fibre. The strings are twisted around the pegs in such a way as to form loops which, when the pegs are turned, rather accurately regulate the tension of the strings.

The American aboriginal instruments are of many varieties and come from various tribes in the United States. One of the most interesting and unusual is a violin of yucca stock. It is one of the very earliest instruments represented and was made before the Indians had learned to split the stock and hollow it out, which they did in later instruments after contact with the white men. It is an Apache instrument and was

used by many of the mountai folk of the Southern States. Thes two instruments are owned ar were made for Marjorie Sincla of Pasadena, formerly of The Sta News staff. Miss Sinclair is acti in many musical clubs in the ci

Miniature Violins Shown

Because of their perfection detail and fine workmanship t miniature violins have been cluded in the exhibit. They the work of J. S. Melcer of Pa dena, and are correct in mate proportions and detail.

A recorder, the property of reys J. O'Conor, author, poet, p wright and former lecturer at vard University, is exhibited

The unique collection of ental instruments, which c from the collections of Ac Veghte of Altadena and Mr Mrs. I. D. Perkins of South A ica, will be added to and completed will be announc

The exhibit will continue May 11.

Time — 10-6-41

MUSIC

Dongs & Oo-Wahs

The stack of discs stands waist-high, big 16-inch transcriptions, some 100 hours of music, a recorded hullabaloo of wails, twangs, drumbeats and gong-whams. It is the biggest mass of raw material that U.S. musicologists and anthropologists have yet had from the East Indies and the South Seas.

The big collection of primitive music survived a shipwreck and an automobile smashup before it was brought home by a footloose family—bronzed, youngish Bruce and Sheridan Fahnestock, and their plump, jolly mother.

Thanks to movies, phonograph, radio and missionary, the world's primitive music is fast dying. Long ago Hawaiian guitar and ukulele tunes were corrupted by the harmonies of the missionary hymn. Elsewhere cowboy ditties and last year's swing hits on battered records have influenced, if not supplanted, the authentic aboriginal hotcha. So the Fahnestocks, who began sailing the South Seas seven years ago, resolved to catch some native music before it got G-stringed.

Most of their recording was done on a big expedition (backed by NBC, the Carnegie Corporation, the American Museum of Natural History, etc.) which ended a year ago when their 137-ft. schooner foundered on an uncharted Australian reef. The records and the Fahnestocks were about all that was saved.

▶ Most sophisticated and euphonious of the Fahnestock records are those from Bali, reproducing the *gamelan* (gong) orchestras of the Balinese temples. Balinese gongsters, whose instruments range in timbre from trumpetlike brass gongs to tinkly wooden ones, play complicated rondo-like pieces, entirely without notation; a player remembers his notes by silently reciting a long poem. The Balinese scales correspond roughly to the Western; one of them has notes named *ding, dong, deng, dung, dang*. The Dutch Governor of Bali discovered a scale not previously identified, and the Fahnestocks recorded it in the singsong of an eight-year-old boy reciting a pornographic fairy tale.

▶ Tahitian music has been largely Frenchified. The Fahnestocks could not find what they most wanted: a nose-flute. But Tahitians are distinctive guitar players, and have a trick of chanting double-talk to get in the groove before cutting loose. They also like to take a Western tune and Tahitify it. *Ta-ra-ra-boom-de-ay* was one the Fahnestocks gave them; it came out *Ta-ra-ra-bon-si-ay*.

▶ In the Marquesas Islands, the oldest people sing "prediction songs." They saw the Fahnestocks' first ship (a 65-ft. schooner), then the second, which they declared was the first one grown up. They sang a prediction that it would go away and never return.

▶ In New Caledonia the Brothers Fahnestock spent a day getting ready to record songs by a particularly promising pair of natives. Finally the natives sang their piece: *Oo-Wah, Oo-Wah,* over & over. That was all they knew.

▶ Chief hope of the Fahnestocks: that their records will show that at one time there were migrations from Northwestern India down to New Zealand, thence to Hawaii. Preliminary study of the music shows overlapping themes in island groups several thousand miles apart.

BRUCE, MARY & SHERIDAN FAHNESTOCK*
In Bali it was ding, dong, deng, dung, dang.

* And model of their last schooner, the *Director II*.

PRIVATE LIVES

PERSONAL APPEARANCE

HIGH POINT OF RECITALS ON THE LATE **F.W. WOOLWORTH'S FABULOUS ORGAN**, WAS THE MOMENT WHEN A FAINT GLOW ILLUMINATED A PANEL HIGH ON THE WALL — WHICH GRADUALLY BRIGHTENED TO BECOME **A PORTRAIT OF THE COMPOSER** WHOSE WORKS WERE BEING PLAYED!

breast and a "hit" results.

This was as true back in the days of "Down Went McGinty," "Ta-ra-ra-boom-deay," and "Pop, Goes the Weasel," as in the later modernistic, "The Music Goes 'Round," the "Beer Barrel Polka" and others too numerous to mention.

'Hut Sut' Sets Mark

Just now it is the "Hut Sut Song" which has set that part of the public susceptible to exposure back on its heels. This current insanity is of more than ordinary local interest because it was written as a novel experiment by three Los Angeles boys, Ted McMichael, Jack Owens and Leo

PHOTO BY ROBIN

...ng poster and an old organ.

...hurch dates its founding as of ... 1743, when the patriarch of ... Lutheranism, Henry Melchior ..., conducted a communion service on the west side of the Schuylkill River six miles from a congregation started about ten years earlier at Trappe, in Montgomery County. This makes the age of Zion's congregation 199 years. On October 9, 1791, during the pastorate of the Rev. John Ludwig Voigt, a pipe organ was dedicated; and because the instrument was the first of its kind in Chester County the church came to be known as the Organ Church—a name it has not lost in the past 150 years.

The organ has six stops but no pedals or swell-box inclosures. To supply the air necessary to inflate the bellows, there were two strong cords attached to heavy weights at one end and to handles at the other. The repeated pulling of these cords toward the operator and then allowing them to go back produced the air. This was hard on the spinal column of the pumper, and the noise of the cords was hard on the ears and nerves of the congregation. Fortunately, this condition has been remedied.

The old organ was in constant use until 1912, when a more modern instrument was installed, but from that year the old organ was used once annually on the Sunday nearest October ninth. It is still pumped by hand.

—H. OSCAR SCHLEISMAN, Jr.,
Pastor Zion's Church.
Near Spring City, Pennsylvania.

[If any reader knows of an older pipe organ still in playable condition, we'd be glad to hear from him.—Ed.]

...which is one of the ... still in playable

...ak, all right,
...r Schumann
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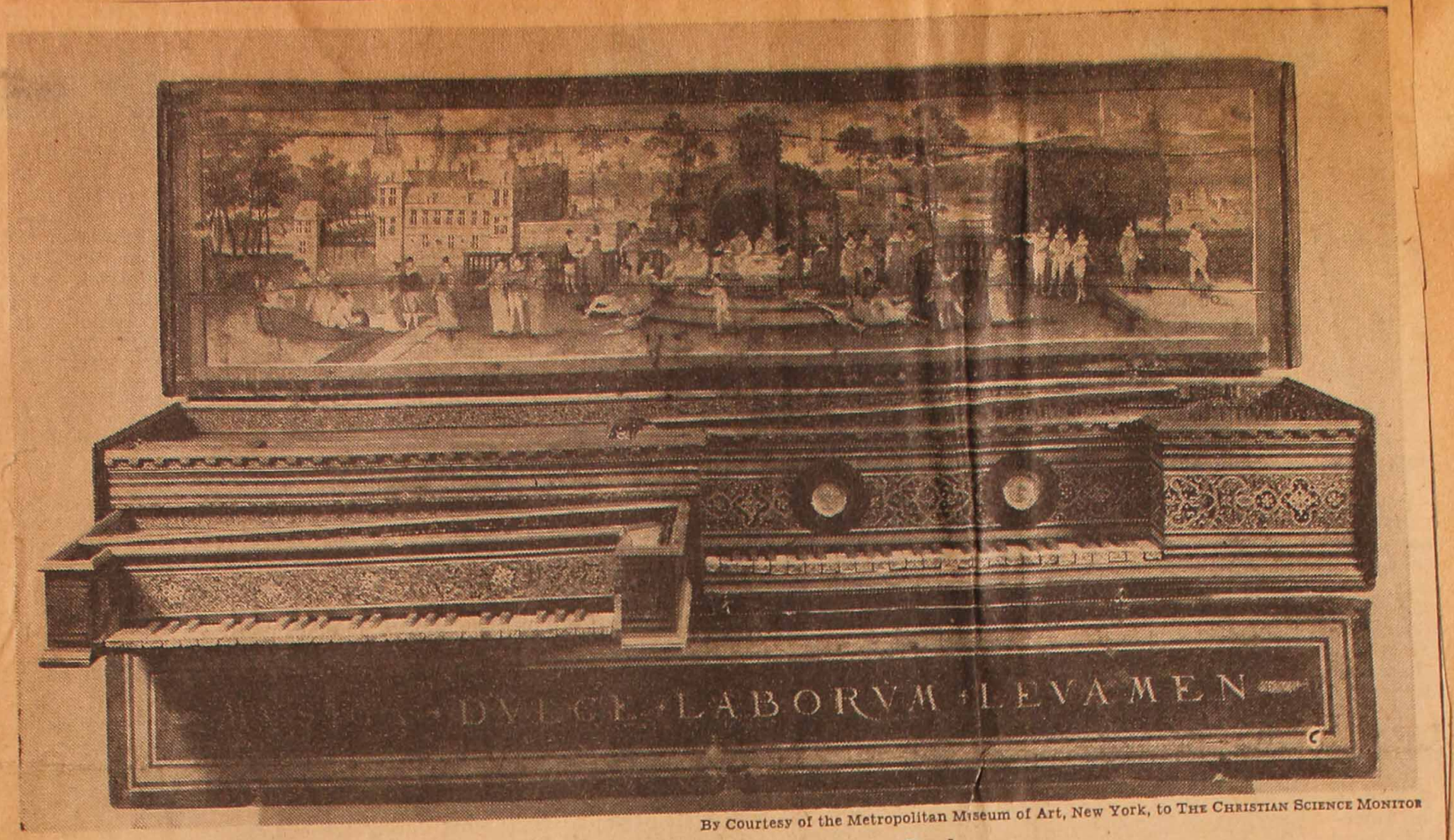


By Courtesy of the Metropolitan Museum of Art, New York, to The Christian Science Monitor

A Double Virginal: *Designed by Hans Rucker*

This Double Virginal, dated 1581, is the earliest of the twenty-three known instruments made by Hans Rucker, the elder. He was the first of a famous family of instrument makers of Antwerp, who were also enrolled as painters and sculptors in the Guild of St. Luke.

Instead of having hammers like the piano, the virginal, or spinet, has quills which pluck the metal strings when the keys are de-

BRUNO DAVID USSHER

Speaking of Music

IN MEMORIAM OF MUSICAL MASTER AND PATRIOT

Wherever people, conscious of their Czech lineage, live throughout the world this Monday, Sept. 8, will be a day of some observance. On the eighth of September, 1841, Antonin Dvorak was born at Nelahozeves, then a little village on the banks of the Moldau not far from Prague. Not only was Dvorak a musical genius, but also a nationalist, or better, a musical patriot who made his fellow-Czechs not only conscious of their musical heritage, but more aware of their national and racial rights. It would be surprising, then, if one were to learn about Dvorak centenary concert while the Nazi flag flies over Prague. What Dvorak discovered and created for his people may well be one of the reasons why that alien bunting will be hauled down one of these months or years. Better yet, Dvorak's music is an emblem which no Hitler-given order can down. It is part of Czech music, and, in the decades gone by, like the music of Smetana, has come to be a spiritual password for all of Czech blood.

One could almost say that Smetana and Dvorak have played (and continue to do so) the parts of musical Paul Reveres. If composer ever has won friends for his own people because of idiomatically flavored music, then one thinks of Smetana, and at this hour, perhaps more so of Dvorak. Some will think that Smetana is the more spontaneous, more nationally characteristic of the two. He has covered his naivety and robust invention less under symphonic technique than Dvorak has, but in turn, Dvorak has introduced the folk music of his country into the concert room as no other has succeeded in doing.

"NEW WORLD" SYMPHONY ONLY ONE OF NINE

To most listeners, Dvorak is the composer of the "New World" symphony, the one in E-minor, bearing the number five, whereas, he has actually written nine works in that form. The reason for this is simple and convincing of implication. The Czech master realized the lack of quality in some of these scores and withdrew four of them.

He had composed the first three symphonies and had reached his middle 30's, and still the name Dvorak meant very little to those in his own country and nothing to the musical world of Germany. Success came to Dvorak in 1877 through Johannes Brahms, whose own first symphony had been a success and accepted by Simrock the year before. Brahms wrote to this music publisher who at once accepted Dvorak's now famous "Moravian Duets."

Incidentally, the third symphony (F-major, Opus 76), as well as the second one (D-minor, Opus 70), are fresh strong works which hardly remedy errors committed in the past. Sectional hearings between regularly for that purpose, Nat Finston, head of MGM's music department, acting as chairman.

In about three months, the academy will send out nomination sheets. It is to be hoped that the committee will have determined on specific, clear cut classifications of scores which will bring credit to those chosen for the best accomplishments in the various categories of screen music.

QUESTION OF ORIGINALITY

If information reaching me is correct (not from the Academy) then there still seems to prevail a disinclination to give the composers of original scores their proper due. The excuse is put forward that too many awards must not be given. A fine idea, because too many awards lessen the individual honor value. Not to have an award for the best original background score and one for the best original musical (again with emphasis on originality), is to open the backdoor for the great borrowers with the phonograph record collections. Readers may recall my protest against giving Stokowski the reward for "100 Men and a Girl" for a score bolstered (upholstered heavily) with pieces by Wagner, Berlioz, Bach, Mozart, Verdi, Tschaikowsky, while Erich Wolfgang Korngold's own score (I cannot recall the title

singer, ranging from the naively, naturally sweet to exultant uty, can afford to dispense with the stage. Dvorak's music is often and so strongly permeated with the spirit of his people, that it is inherently and excitingly dramatic from the melodic and rhythmic standpoint alone.

How Dvorak created his greatest musical link between his native Bohemia (as it was called then) and this country by way of the famous fifth symphony, "From the New World," is an often told story. His infleunce as a first-rate composer during his teaching years in the early 1890's in New York is not to be underrated. American composers were just beginning to find themselves.

FEW FLOWERS CAST AT WORLD-MONUMENT

Altogether these few lines in honor of the Czech master are meant as nothing more than a few flowers at the world-monument to be found in every village or city where his music is being played or sung.

During an epoch when American composers are searching so hard to find expressions for their country and themselves, the directness and imaginative freedom of this Czech master might give them confidence. He must not be belittled as a "Victorian." He is a genuine romantic who believed that there is no substitute for beauty.

I do not believe that what one calls "melody" has changed essentially since Dvorak died 37 years ago. It has been moving less freely, while rhythmic-harmonic elements have grown into an enormous shell on the back of a small snail. But even the few works of Dvorak mentioned in this brief tribute prove that there may be hope between

actor, namely a musical score, born out of the play and players. These producers and the small group of original composers should make themselves heard in this matter of award classifications before the academy's music committee. Not that it matters so greatly to them whether they receive the award or not. And yet it helps, because that is legitimate publicity.

WINTER MUSIC SEASON GETTING UNDER WAY

Winter music activities are getting under way. The Philharmonic Orchestra (Southern California Symphony Association) has announced a series of 18 weeks (16 last year) for this winter.

Yesterday, the Coleman Chamber Music series started at the Pasadena Community Playhouse with a program by the Brodetsky Ensemble and pianist Emanuel Bay. I see that also the Roth, Coolidge and Primrose foursomes have been announced with such guest pianists as Lee Pattison, Homer Simmons and George Scharl.

BRUNO DAVID USSHER

Speaking of Music

GERSHWIN SONGBOOK PLEASES MANY

Republication of "George Gershwin's Songbook" will please many persons, and it should put money into the coffers of Messrs. Simon and Schuster. I meant to mention the handsome edition last week, because Sept. 26 is Gershwin's birthday.

Nine years ago Gershwin put together 18 of his own songs which he liked best. He also wrote down his own piano versions of these songs, or rather he re-arranged the songs as piano pieces as he liked to play them at his studio or during informal gatherings in the homes of friends. The original edition, now out of print and higher-priced than ever, has now been reproduced, moderate of cost, yet handsome as well. (Simon and Schuster have a knack for issuing good looking volumes.) Moreover, the publishers aver that certain bad fingerings by the composer (who had developed a rather individual technique) and various printers' errors have been remedied.

These 18 songs and piano pieces document America of the 20's. One may not like all the songs equally well, that goes without saying. Nor is it necessary to eulogize the genius of Gershwin. While still alive he had attained the rank of an American folk-composer. This position he has come to occupy even more since his passing. It would be interesting to know how these songs will compare with those by others in another two or three decades. At any rate, the "George Gershwin Songbook" — little could he know when making the selections—is a welcome memorial volume.

ONCE MORE FOUR AMERICAN PIECES

Perhaps I should have written five pieces because while writing these words it occurs to me that I might include a fifth piece or series of pieces as it happens to be.

Those four pieces by Americans which I have in mind are short compositnos, recorded by the Eastman-Rochester symphony under Howard Hanson's direction. I think I spoke of them in too cursorily a manner when I mentioned them a few weeks ago in this column.

Not that I think of them today as great music. Upon listening to them again (I played each one twice in succession, none of them occupying more than one side of a record), I fear, however, that in my previous mention I did not give justice sufficiently to the poetic elements inherent in three of them.

These, "Soliloquy" for flute and string orchestra by Bernard Rogers, the oboe "Rhapsody" (based on two decidedly Celtic tunes from North Carolina) by Wyne Barlow and the clarinet "Serenade" by Homer Keller. The fourth one, American Dance for bassoon and string orchestra is rather obvious, and I wonder if the Keller piece is as fine as the others, but I will include it with the others. It is intrinsically a clarinet piece, heavier fibered than the others, as is the instrumental solo medium.

These four short compositions are found in one RCA Victor album

the piano part. Like other earlier works by Harris it harbors an emotional veracity and (perhaps for that reason) a sense of organic continuity which some of the later and contrapuntally pretentious compositions do not possess in similar measure. Copland is more or less of the same opinion.

Even from the short acquaintance I have had with this study of American-European contemporaries by Copland, I believe readers will find it stimulating, if a bit patronizing toward other and "younger" composers, not that Copland is an old man.

A chapter in the Copland volume, which likewise strikes me as somewhat pontifical is the one dealing with music in Hollywood. Some of the things Copland states about production procedures in Hollywood are correct, but Copland and his anathema-shouting job-hungry fellow composers of New York do nothing for musical betterment in Hollywood by such comment. Hollywood composers, Copland is right, have lent themselves too much to the music-factory methods in the studios, but more is to be said for a considerable part of the music turned out despite these methods, than Copland seems to perceive from his lofty pinnacle.

FROM BACH TO JOHANN STRAUSS

Not that I am in a particularly penitent mood today, yet I will confess that hearing Fritz Reiner's single Columbia disk recording of the "Maestersingers" prelude gave me pleasure when I heard it during a radio broadcast late the other night. I will say again, as I did here a week ago, the tempos are not always true to Wagner's markings and differ at times in a manner to change the spirit of the music, which, if played accordingly sounds more stirring and more beautiful. Yet there is an elan in the Reiner reading which caught me, or was it that the overture is unspoilable for me, ultimately.

RCA Victor is featuring popular priced single disks and I have the

mannerisms, the violin concerto is a composition of greater emotional and technical momentum than early impressions might suggest.

Berg's violin concerto is a strangely arresting mixture of advanced modernism and Tristan-like harmonies. Melodies of inescapable pathos mingle with thematic functionalism. But, all in all, the impression remains of a composer divided between romantic passion and grief over the death of a young friend and the worked-out graphs of the 12-tone scale method of the Schoenberg school of composition. The concerto is a work of force. At the moment, it is not wholly convincing to me, but, as stated, I feel that it will repay further hearings.

Germ

A NEW ... iner ... tion to N ...

The na ... Catholic ... on the N ... ment throughout Westphalia and other parts of the Third Reich where the Bishop's actions have become known.

During August of this year Bishop Galen preached three "amazingly bold" sermons directed against the Nazi regime, according to authoritative religious sources.

The Bishop said he had protested, but had not received any reply. He declared that while there has been much talk about national community, there could be no national community with persons responsible for such crimes, and he personally must, as a leader in the Christian Church, refuse any kind of fellowship with them.

Not content with making these declara-

"MUSIC AT MISSION DOLORES"
Cover Design for "Mission Music of California" from Mural by Edith Hamlin in Library of Mission High School, San Francisco.

Music of the Missions

Old California Masses, Hymns and Evening Songs Gathered by Franciscan Father

MISSION MUSIC OF CALIFORNIA. A Collection of Old California Mission Hymns and Masses. Transcribed and Edited by Rev. Owen da Silva, O. F. M. Accompaniments and Chirography by Arthur M. Bienbar. Mission Sketcher by Paul A. Moore. With an Introduction by John Steven McGroarty. Los Angeles: Warren F. Lewis.

DURING the last 33 years Californians, irrespective of creed, have joined in the restoration of the Franciscan Missions, the historic spiritual shrines which marked the progress of Christianity in New Spain's northernmost province. Architecturally the edifices which had crumbled with the passing of time were rebuilt substantially as they had been erected by the padres and Indian neophytes. But what of the antient music, the Mission chants and masses which the Indians sang in the long ago?

Scattered through the archives of the principal missions were old books of parchment on whose pages had been traced by many now unknown hands the notes which the Franciscan missionaries had taught their Indian converts to play and sing. Thanks to Fr. Owen da Silva, professor of music in St. Anthony's Seminary, Santa Barbara, all the known manuscripts have been copied, and from this abundance of material the selections for this volume have been made. Two masses, the "Misa de Cataluna" and the "Misa Viscaina," two and four part works, are believed to be either music of old Spain or original compositions by the missionaries themselves, many of whom were musicians of great skill and learning. Six motets, for male and mixed voices, are transcribed, with Latin and English texts, and two morning and evening hymns, the "Canticle of Dawn" and "Hymn of Praise," conclude the musical scores.

countered in training the Indians, and the methods he employed in resolving the difficulties.

He trained a choir and orchestra at Mission San Jose, where he was stationed for several years until he was transferred to Mission Santa Barbara, where he likewise perfected a choir and an orchestra. Once speaking of some Indians who had deserted, he said that he did not mind their absence, "except that they are musicians whom it cost me 12 years of labor to teach."

ALFRED ROBINSON, a Yankee trader who represented a Boston shipping firm, and who married a daughter of one of the Spanish grandees in Santa Barbara in 1834, has left in his book "Life in California," published in 1846, a memorable picture of Padre Duran as he knew him in 1829, at San Jose. "The padre was at home when we arrived," says Robinson, "and immediately ordered chocolate and refreshments. This was Father Narciso Duran, a venerable old man who spent the most valuable part of his life, in incessant labor, to promote the advancement of his holy religion. Generous, kind and benevolent, the natives not only revered him as their spiritual father and friend, but seemed almost to adore him. He was universally beloved, and the neighboring village bore testimony to his charitable heart, while many a transient traveler blessed him and thanked God that such a man existed among them." Robinson says that there were about 30 musicians at San Jose and that "the instruments performed upon were violins, flutes, trumpets and drums. I have often seen the old gentleman, bareheaded, in the large square of the mission beating time against one of the pillars of the corridor whilst his music was in rehearsal." Fr. Duran died at Santa

BRUNO DAVID USSHER

Speaking of Music

YOUTH WILL HAVE ITS WAY

Formation of an NYA Youth Symphony in this country is interesting news, to say the least, for young musicians who are desirous of orchestra experience and deserving of those emoluments ($18 per month) which this government agency grants.

Needless to explain at length, the NYA Symphony in no sense plans to compete with established organizations such as the Pasadena Civic Orchestra. Once the NYA Youth Symphony has attained a repertoric facility permitting public concerts, their appearances will be designed to give music to sections of the county community where locally organized concerts are few. As it has been pointed out before in this column, one method of solving the problem of unemployment among musicians is to create new "consumer"-hearer groups. Out of the NYA Youth Symphony should come future volunteer players capable of making fine musical contributions to the Pasadena Civic Orchestra.

Leopold Stokowski is greatly interested in the Los Angeles County NYA Symphony. He will lead it in a Feb. 8 debut broadcast. Alexander Steinert, the American composer-pianist-conductor, formerly of Boston and in recent years of Beverly Hills, will be the regular conductor. Tryouts will be held Monday and Tuesday afternoons from 3:30 to 6:30 o'clock at 1601 South Western Avenue, Los Angeles. Musicality and technique are determining factors as the orchestra is not planned primarily as a relief project. Those justifying also claims on the pecuniary dispensations of the NYA will be considered duly.

The Dog Barked Softly

Those who have heard RCA Victor's recording of "The Incredible Flutist," the ballet suite by Walter Piston, will recall the lusty-throated barking of a dog at the end of the merry pandemonium when the circus has marched through that "Our Town"-type habitation. This week the Philharmonic Orchestra under Guest-Conductor Artur Rodzinski performed the amusing and effective score by the Harvard professor of music. But those who had anticipated the raucously excited woof-woof of the canine participant (via the phonograph record supplying the preceding crowd noise), must have been disappointed. I heard only a high-pitched yelp which reminded me of a Tibetan lap-doglet which yips in futile choler. But it was entertainingly light, yet well-made music that had come from the professorial pen. I thought the orchestra treated it at times with more decorum than the tongue-in-the-cheek of the waggish Professor Piston. As the dog barked, so went the music; yet the latter, consisting of tangos, waltzes and other dance figures, as well as lovely flute solos (by Anthony Lindon), proved divertising between Tschaikowsky and Richard Strauss.

Tschaikowsky and Strauss

It was to be expected that Rodzinski and the Philharmonic would do well by Tschaikowsky of the fifth symphony and the Strauss who wrote what might have been a cartoon score to a "short" called "Till Eulenspiegel." The orchestra performs with a certain relish and relaxation under its former chief who left here to wave his wand in Cleveland. Rodzinsky may be subtler than I can discern, for the larger part, however, he seems to deal in elementary emotions. He is conductor of much verve, to whom robustness of tone (in the trumpets and trombones, for instance, seems tantamount to expression). Rodzinsky reminds me of a stage manager or a landscape painter to whom light is a prime quality and shadows something to be avoided as much as possible. And yet the simultaneous display of focused light and shaded shadows enhance "perspective" be it visual or acoustic. Rodzinski's Tschaikowsky seems a man afflicted rather, weary, suffering, rousing himself by fits and stages, whereas some may prefer to reconstruct him affected profoundly by the world within and around him. In either case this Russian is introspective, though being a creative artist he must need speak of his relations to himself and to others.

Richard Strauss is a sympathetic onlooker to that age-old one-man battle of the non-conformist ("Till Eulenspiegel"), against a world-wide Gestapo, against a world where all roads lead not to Rome, but to concentration camps. In varied forms they are old institutions and the old German folk-tale which had moved Strauss to compose the piece about the "fool" Till, takes cognizance of that dismal fact. The anonymous authors of the Till Eulenspiegel legend, however, were shrewd enough to steer clear of these "protective" institutions by putting the blame on poor Till. The wistful and vivacious music, so entrancingly couched "in the olden manner," (as Strauss says, although spirit it is as much as manner), will always be reckoned as one of the most vivid tonal character sketches of all times.

Hofman's Message

Music often is better than it sounds, and vice versa. This is somewhat of a truism, and it came to my mind while listening to Josef Hofman playing the piano solo in the D-minor Rubenstein concerto with the WPA Symphony in Los Angeles. Most writers of music histories filed Anton Rubinstein away as a great virtuoso who also was a composer. And yet, if this concerto is projected as few only can, Hofman for one, then one begins to realize that the first movement is of larger measure than conventional or casual estimate would have it. It is no Beethoven concerto by the farthest stretch of imagination, but there is a Beethoven-like line-up and disposition of material which is well woven into the musical body of the music as a whole. The ideas are not so light, just as Hollywood writers of film scores have produced considerably more substantial music than the Piston opus played on this week's symphony program, yet they are barred from the symphonic temples, because viewed "through a glass darkly" (actually only celluloid), they look not well-washed and unacademic.

Of course, the third movement of the Rubinstein concerto is compromised with virtuoso banalities, and the second is not to sound

Gleanings From History

By PERRY WORDEN

Agua Mansa's Picturesque Finds

CALIFORNIA'S FIRST-INTRODUCED PIANOS

Just when the first violin—the musical instrument par excellence, according to the English preacher, the Rev. H. R. Haweis, once a visitor to San Francisco, fond of bow-sawing in the pulpit, as narrated recently in these Agua Mansa sketches,—made its appearance in California will probably never be known; whereas we are fortunate in possessing detailed data respecting the first importation to the Pacific Coast of the more bulky piano, its advent necessarily attracting attention. Long ago Jose Abrego came to California on the sloop-of-war Natalia, (reputed to have been the vessel that had borne Napoleon when he made his escape from Elba,) which was wrecked off Monterey during a storm, while its officers and men were feasting and carousing at a cascarone ball; and as early as the later Thirties, having married Josefa Estrada, sister of General Alvarado and a relative of General Vallejo, he soon had erected an elaborate dwelling, in which there was provision for a ball-room constructed in part of timbers from the wrecked vessel, where, in time, no less than eighteen children were born, to bless the auspicious union. It was natural, therefore, when the Yankee, Stephen Smith, arrived from Baltimore in 1841, to trade with the Montereyans, that Don Jose, having heard of pianos as a feature of genteel domestic life, should commission the captain to bring him one from "the States"; and quite as natural that Smith, seeing therein a good chance for bargaining, should include in his cargo of the brigantine, "George and Henry," two years later, not only one, but three such polished keyboard boxes. One he sold to Abrego, at Monterey, for $600; the other to General Vallejo, at San Francisco; while the third went to Don Eulogio de Celis, who for years resided on Main Street, opposite the old Bella Union Hotel, in Los Angeles. These pianos,—at that day called clavicords,—were the first pianos to come to California, and of additional interest, perhaps, because Captain Smith was credited with having also brought here, for his saw-and-grist mill at Bodega, the first steam engine. The Abrego piano, bearing a tablet with the names of the German makers, Breit, Kopf and Haertel, of Leipsic, and the importers, Brown and Focke of Baltimore, and with pedals of brass and accompanying brass candlesticks on each side of the keyboard, is still a treasured heirloom in the family of descendants living not far distant from old Monterey.

The middle Forties saw the second piano gracing the spacious and hospitable home of General Vallejo, an ornament of a curious nature, however, for no one in the family could play the instrument, while practically everyone in the household twanged the guitar. About that time, before the raising of the Bear Flag or the discovery of gold fixed folks' attention, a German "professor of music," rather down-and-out in personal appearance, although his pockets were stuffed with greasy diplomas and certificates, reached Sonoma, after long and weary wanderings; and having presented himself as "Dr. Andrew Hoeppner," he was invited to accept the Vallejo hospitality—so often extended to travelers—and, in fact, to become one of the rancho circle. The Herr Doktor soon discovered the piano; and, lost to everything else save what he could, and did draw of music such as had never before been heard at that country retreat, it was not long before the General made him an offer to stay there indefinitely, to instruct each of the Vallejoans in piano-playing! A definite contract, in fact, was drawn up which may, today be found, yellow with age, in the dusty archieves of the Santa Rosa Recorder's office, reading as follows in flowing Spanish:

"March 24, 1846.

"Mariano G. Vallejo
&
"Andrew Hoeppner:

"An Agreement, consisting of the following Articles:

"1st: Mr. Hoeppner obligates himself solemnly to learn Mr. Vallejo and his actual Family to play the piano forte, with all the science of the art, giving lessons of music at least during five years, or more if it should be necessary, until the complete instruction of the children, both male and female.

"2nd: Mr. Vallejo obligates himself likewise to give Mr. Hoeppner a title to a tract of land of the Agua Caliente, bought from Don Lorenzo Pina, to the extent of two leagues and a half long by one-fourth of a league wide, as soon as Mr. Hoeppner shall have fulfilled religiously and entirely the stipulations contained in the foregoing article. Mr. Vallejo obligates himself for the present to give Mr. Hoeppner a provisional document to enable him to begin agricultural labor, and arrange his house; it being understood that, if any of the two parties should not fulfill this engagement, the present agreement remains null in all its parts."

As so often happens with agreements of this kind, an adjustment

Masterpieces of Music

By DR. JOHN HENRY LYONS
Director of Music Education, Pasadena Public Schools

Great Symphonies—Composers

SYMPHONY NO. 2, IN E-FLAT — ELGAR

FIRST MOVEMENT: ALLEGRO VIVACE

On the fly-leaf of this work stands the following inscription:

"Dedicated to the Memory of His Majesty King Edward VII. This Symphony designed early in 1900 to be a loyal tribute, bears its present dedication with the gracious approval of His Majesty the King. March 16, 1911."

King Edward VII died on May 6, 1911.

On the next page of the score is found two lines from Shelley, which form the motto of the Second Symphony:

"Rarely, rarely, comest thou, Spirit of Delight."

Shera interprets the spiritual and imaginative contents of the Symphony as "an epic of the Edwardian era. It is more than an epic of Life and Death. In the First Movement, the exuberant joy of living is interrupted by the falling shadow of mortality."

Noble Theme

Elgar indicates that the First Movement is an "Allegro vivace e nobilemente" (noble or lofty) which by the way, is a favorite term of the composer. The work opens with a bounding spirit of delight.

There is no introduction, and the work starts at once with the leading subject and its procession of subsidiaries. This main theme contains the musical representation of its motto. This is the beginning of a long paragraph which builds into large sequences a number of other themes.

The third measure of this motive is very important, expressing the inner spirit of the work. These notes repeatedy cross the picture and are sadly recalled at the very end of the Symphony.

The theme is really the expression of a continuous idea extending until the entrance of the second subject, but three subsidiary themes may be disengaged from it.

Gorgeous Coloring

This opening is succeeded by the second of the subject groups, which opens with a melody given first of all mainly to the strings and harps. The instrumentation becomes fuller, and later a counter-subject is heard with the theme. The music is gorgeous in its harmonic and instrumental coloring.

Then comes what the composer wishes to be regarded as the principal second subject. This is easily recognized by its contrasting mood, first expressed in a lovely, drawn-out melody for the 'cellos. Its characteristic droop might make it appear to be a variant of the figure in the main theme.

Further developments lead to a resumption of the earlier and more vigorous matter, which is worked up impetuously to a climax in which a modification of the second subject figures largely. This ends the first section of the Movement.

Thematic Development

The second (what would be called, in the orthodox form, the Development section) is wholly concerned with modifications of the first-subject matter and with some highly interesting episodes.

A strange change that comes over the atmosphere will not pass by unnoticed. A new and less sunny cast, however, has come over the old themes. All this section, in fact, is like a dark inset in the center of an otherwise bright picture.

The whole aspect becomes mysterious, and the joyous tunes, although their bounding appearance is still recognizable, are strangely subdued. The harmonies are eerie; the scoring is veiled; the dynamics are all on a lower scale. The whole effect is most striking on the orchestra.

An enigmatic spirit floats through the music, in a phrase in the muted strings that runs through virtually the whole of this section.

An Elgar Highlight

Its ghostly color, the throbbing drum-notes, and the strange, faint clashing of tonalities in it, make it as subtly imaginative a piece of work as Elgar has ever written.

"There is something wraith-like and unearthly about it," says Shera, "It is the skeleton at the feast of life. The mind is transported to some Kingdom of the Dead, where the once-living are bloodless shadows of their former selves."

A return is made to the material of the commencement, and in the final section, the first subject matter is again heard in all its former exuberance. The joyous spirit seems suddenly to break the shadows and then quickly spread out its light. The prevailing mood now is healthy and animated.

The Coda brings a suggestion of the quieter atmosphere of the middle section, but gradually the old spirit reasserts itself, and the First Movement ends in an exhilarating burst of brilliance and energy.

(Symphones 1941-1942)

Classical Music

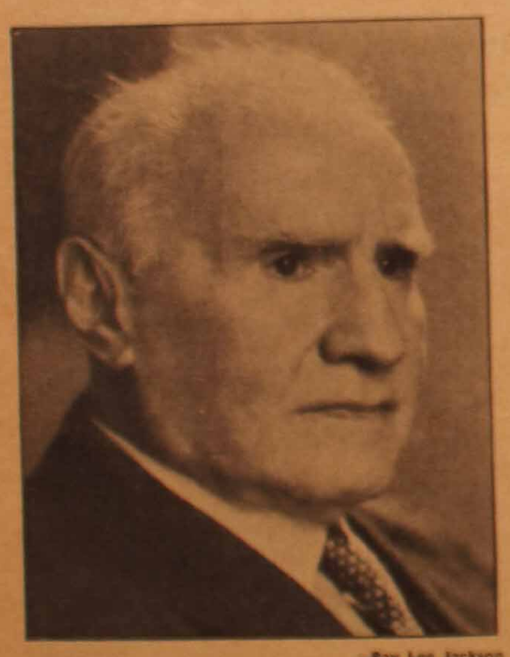
Introducing a New Department to Help Listeners Enjoy Fine Music. Here Is News, Background and Color, Interpretation, Complete Program Service

By ROBERT BAGAR

Robert Bagar's father wanted him to go into law or medicine, but after studying both, he turned to music. Under such noted teachers as Cesare Sodero and Gaetano Merola, he studied piano from the age of nine to twenty-five. In the early days of radio he played popular and classical music on many programs. Seven years ago he became Pitts Sanborn's assistant on the New York World-Telegram. *He is an associate program annotator for the New York Philharmonic Society, has contributed to many newspapers and magazines.* —The Editors.

THE Metropolitan Opera Company's broadcast of Verdi's "Rigoletto" brings to mind some half-forgotten facts about this work, one of the most securely established in the entire operatic repertory.

When it was first produced, at the Teatro la Fenice, Venice, March 11, 1851, it had an enthusiastic reception. Today, some ninety years later, it can be still exciting, emotionally, as well as interesting as a piece of dramatic construction, and the chances are that the same may be said about it many years from now.



—Ray Lee Jackson

80TH BIRTHDAY of Walter Damrosch (above) is celebrated on a broadcast Saturday (Blue network). Famed musicians will star

Verdi had already put to his credit sixteen operas before "Rigoletto," all of which, however, had served merely to earn him a reputation scarcely higher than that of the popular composer—and within the borders of his own Italy at that. With "Rigoletto" his fame flew across the frontiers. A new operatic genius had suddenly arisen, a composer whose vigorous and positive and individualistic music could break through the hidebound conventions of his time and bring something new to Italian opera.

"Rigoletto" is in three acts, libretto by Francesco Maria Piave, based on Victor Hugo's drama "Le Roi s' amuse." The story centers around Rigoletto, court-jester to the Duke of Mantua, a dissolute young monarch, ever on the alert for a fresh love. Besides providing laughs for his lord, Rigoletto is his indispensable assistant in amatory intrigue.

Early in the first act Rigoletto and his employer are cursed by old Count Monterone, whose daughter has fallen victim to the combined villainies of the Duke and Rigoletto. The curse lingers in the jester's mind as he repairs to his own home, where his daughter Gilda is kept hidden from prying eyes. On the way he is accosted by Sparafucile, a professional murderer, who offers his services—at a price—should they ever be needed.

The Duke, however, has fallen in love with Gilda, entirely unaware that she is his jester's daughter. Through a ruse, engineered by several of the court's profligate noblemen, Gilda is abducted and brought to the Duke's palace. Rigoletto discovers her absence and knows full well what has transpired. He takes Gilda back to his arms, vowing vengeance against the Duke.

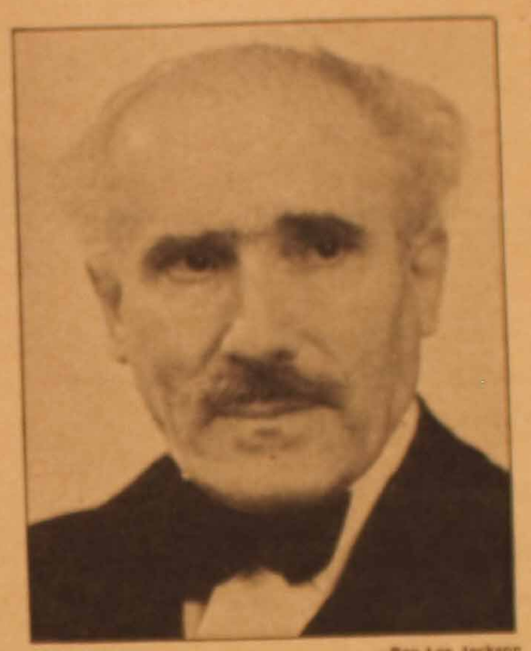
The murderer, Sparafucile, is pressed into service, but his sister Maddalena becomes enamored of the Duke and prevails on her brother to slay, instead, the next stranger who enters their tavern. Gilda knows her father's homicidal intentions. She also is aware of Sparafucile's new scheme. So, dressed as a man, she seeks admission to the murderer's abode and is run through by his sword, making the supreme sacrifice for the sake of an unattainable love. Rigoletto, of course, discovers the horrifying truth.

Verdi's opera originally ran a close parallel to Hugo's drama. It was first called "La Maledizione" ("The Curse"), but it ran afoul of the censorship laws imposed by the Austrian military governor. The idea of assassination was utterly repugnant to this high authority and placing royalty in an unfavorable light also caused him much concern. Matters were arranged, nevertheless, with some alterations among the "dramatis personae" and still others with respect to the plot.

THE CAST

Rigoletto	Robert Weede
Duke of Mantua	Bruno Landi
Gilda	Josephine Antoine
Sparafucile	Nicola Moscona
Maddalena	Bruna Castagna
Count Monterone	Lansing Hatfield
Countess Ceprano	Maxine Stellman
Marullo	George Cehanovsky
Borsa	Alessio De Paolis
Count Ceprano	Arthur Kent
Giovanna	Thelma Votipka

But for a stroke of great good luck, Schubert's "Unfinished Symphony" (No. 8 in B minor) might never have been brought to the light. The piece, which is scheduled for the Philharmonic-Symphony broadcast, was written in 1822, six years before Schubert's death. The composer dedicated it to the Musikverein of Graz in gratitude for an honor bestowed upon him. However, he sent the manuscript to his friend Anselm Huetterbrenner for



—Ray Lee Jackson

TYPICAL OF TOSCANINI perfection is his recently released recording, with the NBC Symphony, from "Goetterdaemmerung"

delivery to the Musikverein, but it never reached its destination. It lay, yellowing with age, in the possession of the aforementioned Anselm, for no reasons that can be imagined, and not until 1865 was it "discovered" by Johann Herbeck, conductor of the Vienna Musikfreunde concerts.

In order to obtain it, though, Herbeck was obliged to recourse to some superior strategy. He promised Anselm Huetterbrenner that he would like to play one of his works at some concert of the Musikfreunde. The latter agreed with alacrity and so genial and responsive did he become that when Herbeck inquired casually about unproduced Schubert compositions a drawer was opened with speed of light and out of it came the prize. The "Unfinished" was given its first performance at a concert of the Gesellschaft der Musikfreunde in Vienna on December 17, 1865.

Someone has had the bright idea that Schubert left his symphony unfinished deliberately, as a sort of tribute to the "Glory of the Incomplete." In opposition to that theory, however, is the hard and cold and unromantic fact that Schubert had actually sketched part of a third movement and had even gone so far as to orchestrate nine bars of it.

Fritz Busch, who will conduct the Philharmonic-Symphony in the program referred to, is a member of what may loosely be called a dynastic family of musicians. His brother Adolf is a noted violinist and conductor, his son Hans is a well-known stage director, his father Carl was an established organist and conductor. Mr. Busch himself was, in great measure, responsible for a Verdi revival in Germany some two decades ago. He has recently conducted performances of the New Opera Company in New York, and he is also known through his directorship of the Glyndebourne Festival opera shows in Sussex, England. He has conducted several orchestras in this country during previous visits.

I notice that several excerpts from a composition by a talented American composer are scheduled for the CBS "Milestones in American Music" program. They are from Robert Russell Bennett's "Sketches from an American Theater," which he wrote some ten years ago. The piece has an interesting background, having to do with Mr. Bennett's reactions to certain work he was doing at the time, namely, orchestrating the scores of Broadway musical shows.

"Sketches from an American Theater" is an ironic, amusing commentary on the scene, constructed in the form of a Concerto Grosso for Dance Band and Symphony Orchestra, as sly a piece of originality as you can think of. The titles of the movements are comical enough and they give the tip-off on the composer's intentions. They are, "Dialogue: Ingenue and Juvenile," "Theme Song," "Comedy Scene and Blackout" and "Finale with Flags." For his third section Mr. Bennett devised a "swing" fugato, which isn't too easy to play, and "Theme Song" harpoons the idea of saccharine melody in an immensely saccharine manner.

Mr. Bennett has few illusions. He admits he did the Broadway thing be-

—De Bellis

JOSEPHINE ANTOINE, soprano, will sing the role of Gilda in "Rigoletto," this Saturday's opera at the Metropolitan (Blue net)

Los Angeles Times

SUNDAY, OCTOBER 5, 1941

Isabel Morse Jones

THE WEEK'S HIGH NOTE IN MUSIC

By the Music Critic—

JEROME KERN'S music is a bridge between the popular and the folk song. His best songs are even now a part of the life and affection of the masses. One of many proofs of this fact is that a motion-picture favorite, Irene Dunne, recently chose Kern's songs as a vehicle for a "personality album." Her recording directors asked her for music that a man could relax and enjoy in his home. They were pleased with her choice.

She sings some songs from "Showboat," of course, because that was the Ziegfeld production that graduated her from Broadway to motion pictures. Her voice is low-pitched, smoky, languid and enticing. She likes Kern. And she likes projecting personality through records.

When they made "High, Wide and Handsome" in Hollywood, Miss Dunne learned many a bit of recording knowledge from the composer. He knows how to make a caressing tune, and "Can I Forget You?" from that same film, is one of them. Some of the other melodies she has chosen are folk songs. "Smoke in Your Eyes," for example.

After writing 44 shows in 24 years, Kern has gathered music from his biggest success, "Showboat," for a symphonic work. Artur Rodzinski invited him to make this arrangement into a short tone poem for full orchestra, not eliminating the saxophones. The simplicity and pleasure the composer expressed in a letter when Rodzinski asked him to do this are characteristic of the man who has built himself a mansion in Hollywood but who in no sense has become the typical Hollywoodian and lost his sense of proportion.

I have not heard this score but if it is effective I respectfully suggest it for a Philharmonic program as a possible antidote to some of the film music which has been perpetrated on certain Bowl orchestra programs in the past.

It is important for the evolution of American taste that contemporary folk music, and Kern's "Showboat" is that, be separated from the popular trash that litters the radio lanes today and is gone with the wind tomorrow.

I. M. J.

MUSIC
Los Angeles Times
SUNDAY, MAY 24, 1942

American Music Gains Recognition

By Isabel Morse Jones

THE PAST week was characterized by modern music and much of it was American.

Alfred Wallenstein's American opera broadcast from New York was Douglas Moore's folk-opera, "The Devil and Daniel Webster." Mr. Moore is chairman of the music department at Columbia. He happens to be in this town now and will talk at City College tonight. There will be a dress rehearsal of the trial scene of the opera by Hugo Strelitzer's Opera Club, which is preparing a production for June 10, 12 and 13.

The libretto, written by Stephen Vincent Benet, is on the old Faust theme but in a distinctly American vein. Webster triumphs through an oration, in song, of course, on freedom. The words are timely and so is the music.

Homer Simmons, Southern Californian American, gave a recital of his works Monday night. On Tuesday, Phi Mu Alpha, at the Los Angeles campus of the University of California, announced an all-American program but let Schoenberg and Ernst Krenek slip in. The "Americans" were Paul Creston, Roy Harris, Gerald Strang, who was also commentator; Simon Carfagno and Leonard Stein.

Yesterday afternoon a Harris work was heard on the Congregational Church modern music program which also included Leo Sowerby, George Tremblay, George A. Lynn and Philip James.

Ebell gave an innovation Wednesday in an American composers program that should be repeated every year and copied by the other clubs, too. Resident Composers Mabel Woodworth, Elinor Remick Warren, Charles Wakefield Cadman, Morris Ruger and Arthur Bergh were especially honored.

In these constructive ways Southern California is building its own morale and looking to the future. The tendency in some places is to say that anything not directly connected with war is of no importance. It is a mistake. Welfare, and that means physical and mental health, is more important than ever and the growth of music in America.

American music is essentially a democratic art. Those

OPERETTA—John Charles Thomas and Irra Petina in "Mus[ic]" light operas of the series at the Philharmonic Auditorium. It [is]

Hedda Hopper's Hollywood

Continued from Third Page

she was going to have a baby—their first son. She never got another chance in pictures. Then a dark-haired beauty named Georgia Hale flitted gaily through "The Gold Rush" as a dance hall girl in the Klondike. She'd done little up to that time save some unimportant turns on the small-time stage. Practically her whole film career began and ended with "The Gold Rush." Thereafter she retired from the screen with enough saved from her earnings to take up a quiet existence in a small home in Los Angeles. No second package of fame ever came her way.

There was a pretty little auburn-haired girl back in 1928 to follow in Georgia Hale's footsteps. Merna Kennedy was her name. She was a talented youngster, hardly out of pigtails, busy with her books at Sentous Junior High, when her chance came [a]long. Charlie was looking for [a] girl to play opposite the late George Gershwin starred [in] California will, of necessity, take [m]usic [m]ore

'KIPPS'—Michael Redgrave in the film adapted from H. G. Wells at Esquire.

Britisher, became Lady Jersey, [a]nd